

TONY SCHWARTZ FINDS A CURE FOR HIS ACHING BACK

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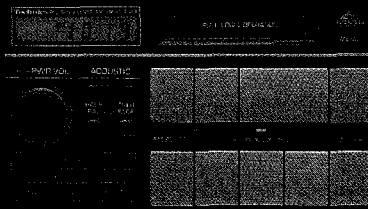
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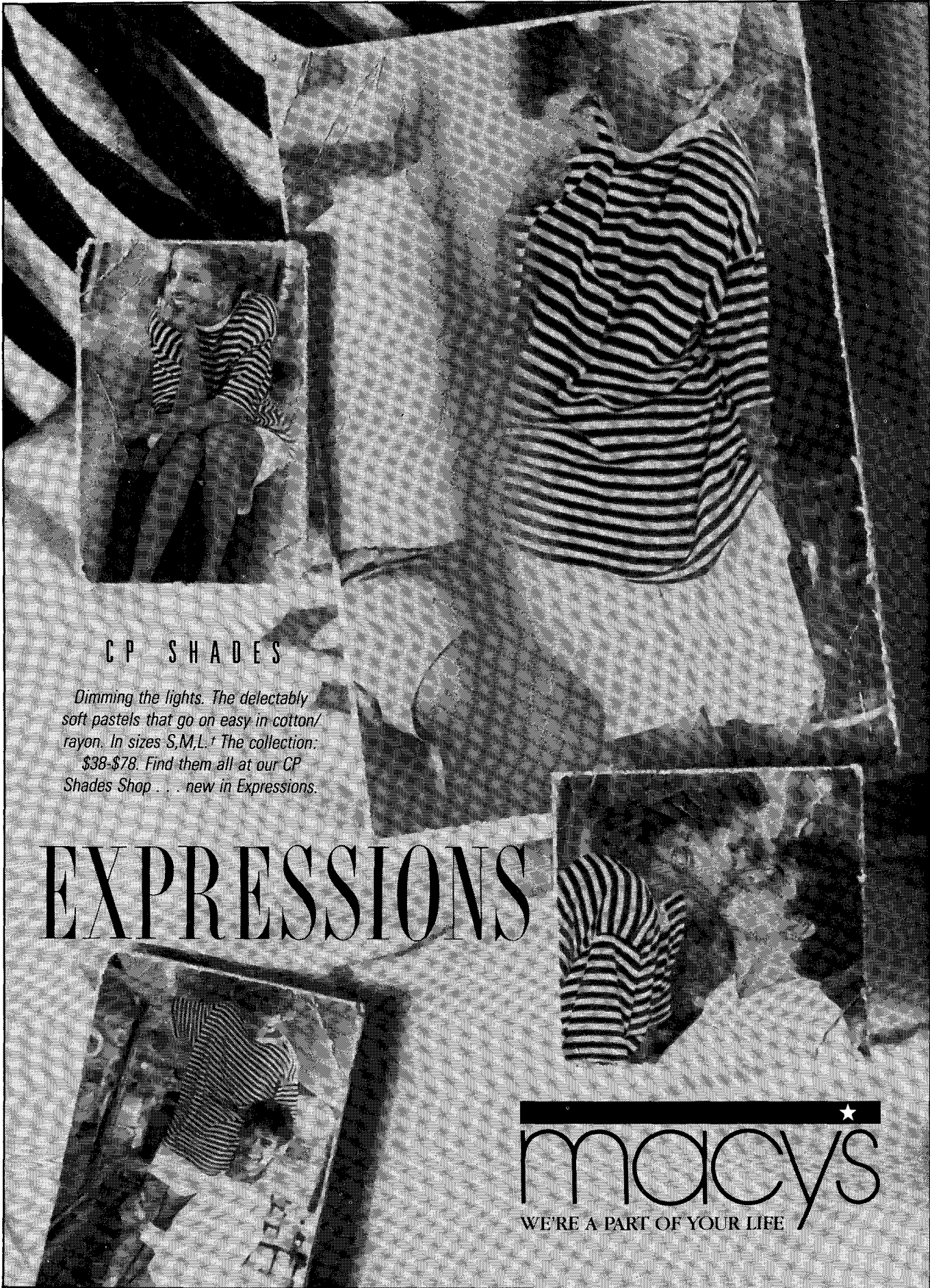
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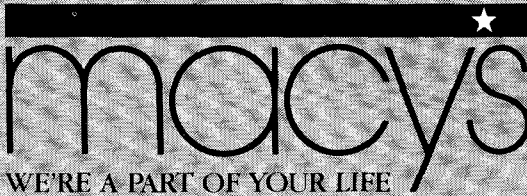
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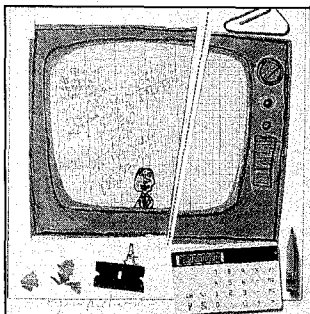
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BY EDWIN DIAMOND



Whether they call it "re-inventing the news" or "streamlining the process," the networks are changing the way they report the news. At ABC, NBC, and CBS, there's a new attitude—news shows must pay their way instead of being supported by entertainment programs. The revamped newscasts will have fewer bureaus and correspondents, more syndicated "packages," and will rely more on low-visibility reporters. Edwin Diamond looks at the new news.

34 The Road to 'Ishtar'

BY DAVID BLUM

Warren Beatty doesn't think \$40 million is too much to spend on a movie. Which is a good thing, because that's what his latest film cost. *Ishtar* is a contemporary road picture; it stars Beatty (who also produced) and Dustin Hoffman and was written and directed by Elaine May. May has a genius for comedy. She also has a reputation as a perfectionist who has trouble finishing a picture. Even before shooting began, *Ishtar* was regarded as a potential fiasco—mostly because of her involvement. "If Elaine could have her way," says one man who worked on the film, "she'd still be shooting that movie."



44 Ah, My Non-Aching Back

BY TONY SCHWARTZ

When Tony Schwartz last wrote about his aching back (March 10, 1986), he had tried orthopedists, physiatrists, and chiropractors, had meditated with a Yogi, endured an acupuncturist, and checked into a "pain center." And it still hurt. Then he visited Dr. John Sarno of the Rusk Institute. Dr. Sarno believes that back pain is the result of muscle spasms triggered by tension. He doesn't prescribe drugs or exercises for his patients—he just talks to them. And for Schwartz, that was enough.

53 Food News: Bird in Hand

BY BARBARA COSTIKYAN

Inspired by nature, Gotham Bar and Grill chef Alfred Portale has created a woodsy salad with roast quail and shiitake mushrooms.

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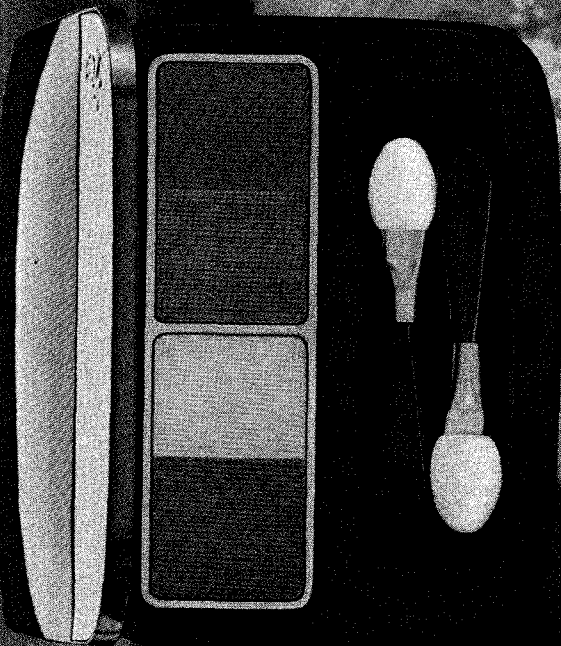
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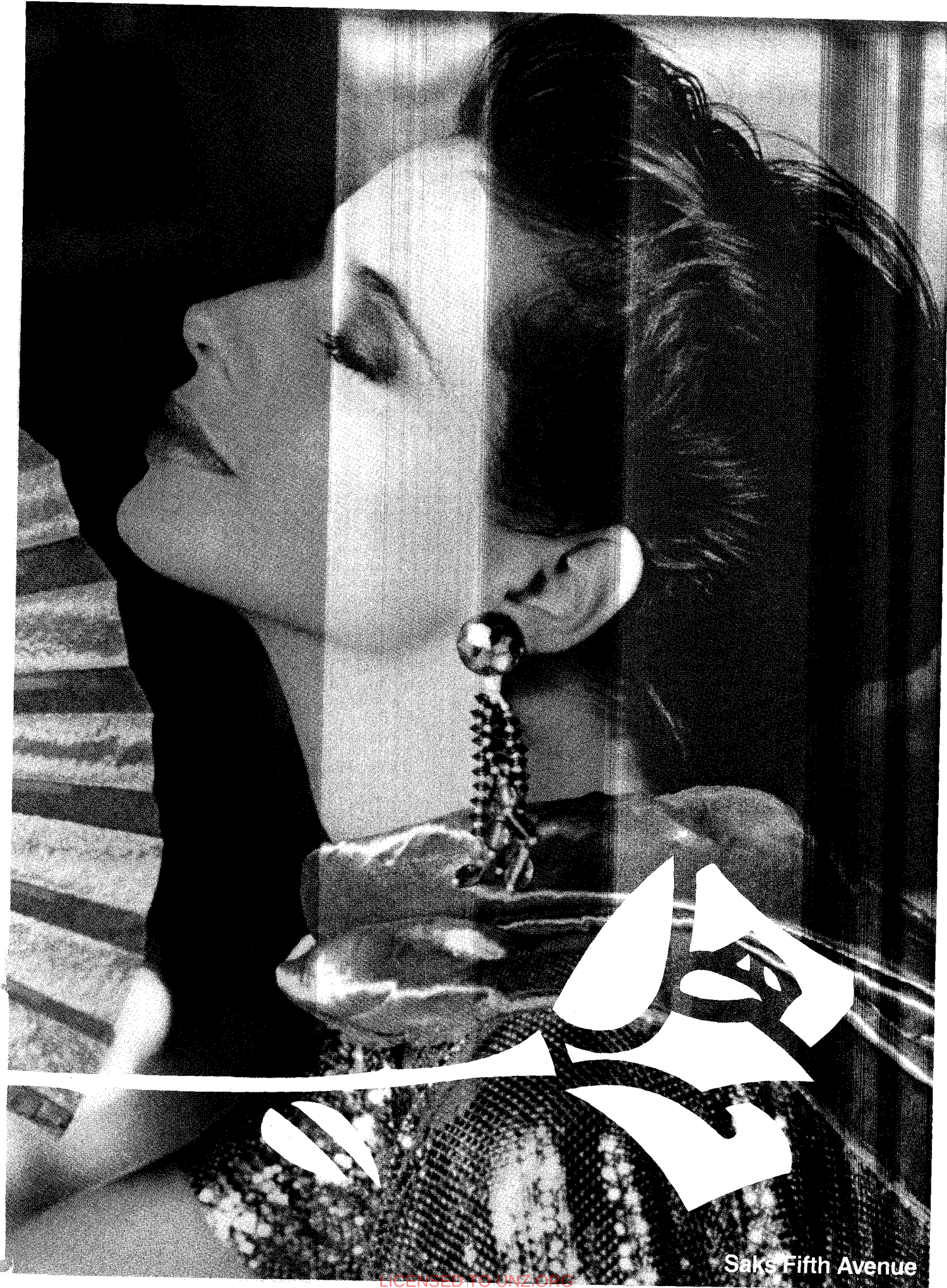
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LETTERS

On the Avenue

THANK YOU FOR GIVING US THE REAL story on the Senegalese peddlers ["Out of Africa," by Peter Blauner, February 16], and a Bronx cheer to the metro dailies for swallowing the Trumped-up pabulum spouted by Fifth Avenue merchants.

Mayor Koch was correct when he called Trump, Neimark, et al. graceless for slamming the city and self-righteously condemning the peddlers for alleged profiteering and failing to pay city sales tax. Sure, the peddlers out to make a few bucks are breaking the law—but Trump will always be the biggest free-loader on Fifth Avenue.

*Adrian Benepe
Manhattan*

GIVE US YOUR TIRED, YOUR POOR, YOUR hungry—just keep them off Fifth Avenue. The group of filthy-rich businessmen that preys on poor immigrants should be sentenced to a week, or even a day, of sitting on a hard sidewalk trying to keep from freezing or, better yet, a month of trying to make a living in Senegal. Too bad compassion is not sold in the shops on Fifth Avenue. Ira Neimark and Donald Trump could both afford to buy some.

*Annie O'Connor
Manhattan*

I AM GRATEFUL TO THE SENEGALESE street vendors for every rainy evening I find myself facing a long wet walk home to my expensive umbrella. I am grateful to these peddlers when I leave Bergdorf's, unwilling to spend \$40 for a wool-blend scarf, and find an entire spectrum of colors outside the store for one eighth the price.

I am not particularly grateful to Donald Trump and Mayor Koch for spending my tax dollars trying to deprive me of these small pleasures. Besides, if I were on my way to Cartier to buy myself a nice little gold tank watch, I doubt I would pay much attention to the man outside selling imitations for \$20.

*Jil Robbins
Manhattan*

THE CITY'S LACKADAISICAL ATTITUDE toward the growing hordes of Senegalese vendors sends this message: It's okay to be here illegally, to evade taxes,

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.

to block pedestrian traffic, and to litter.

I salute Donald Trump for shaming Mayor Koch into cleaning up Fifth Avenue. Unfortunately, the peddlers have now taken over Madison Avenue and other parts of the city. The other day, walking up Madison from 64th Street to 79th Street, I counted 46 Senegalese vendors.

I see the police ticketing parked cars while ignoring the vendors. It is obviously more important to fine someone for parking illegally than to enforce immigration laws and to uphold the quality of life. The "greatest city in the world" is becoming a big outdoor flea market.

*Sigrid Freundorfer
Manhattan*

Fear Fighters

AS A CLINICAL PSYCHOLOGIST AND behavior therapist, I often hear heart-wrenching stories of people who have suffered for years from debilitating anxiety and panic attacks ["Fearing the Worst," by Janice Hopkins Tanne and Ellen Rapp, February 9]. Sometimes the treatment for these conditions is simple: Letting people know they can be treated is more difficult. A patient is often told that his condition is "biochemical." I must then teach that person that panic attacks, regardless of their biochemistry or origin, can often be treated successfully with behavior therapy. Medication should be used in conjunction with, not instead of, therapy. Many of those suffering from anxiety have poor self-esteem, in part because they do not have the skills to deal with everyday situations. Prescribing medication as the solution tends to reinforce the erroneous belief that there isn't anything these people can do for themselves. Doctors who give medicine without making a referral to a competent mental-health clinician may be doing their patients a disservice.

*Marsha J. Kleinman, Psy.D.
Managing director
Center for Behavior Therapy
New Brunswick, N.J.*

DR. J. R. RAMOS-LORENZI OF GREAT NECK diagnosed my panic attacks in fifteen minutes and had me cured sixteen hours later. He should be in the medical hall of fame.

*Nafty S. Silver
Queens*

"FEARING THE WORST" DID NOT ADDRESS the physical side of phobias and panic attacks thoroughly. Only a brief reference was made to the vestibular system of the

ear, as a "rare" cause of paralyzing anxiety. I am a psychiatrist, and in my private practice I have found that 90 percent of the phobic behavior I encounter is the result of an inner-ear disorder. After examining nearly 1,000 patients since 1982, I know that common phobias correspond to a poor sense of balance, coordination, and direction, and an inability to perceive motion, sound, and light. These conditions readily translate into a fear of heights, driving, getting lost, crowds, bright lights, and more, and they are often compounded by traumatic and emotional injury.

Conventional theories have always assumed there is a psychological explanation for phobic behavior, yet research has found a significant biological origin to phobias and panic attacks. Were this not true, 80 to 90 percent of phobics would not significantly benefit from traditional pharmacotherapy.

*Harold N. Levinson, M.D.
Great Neck, N.Y.*

I HOPE THAT YOUR ARTICLE WILL HEIGHTEN the awareness of these very common, yet underrecognized, psychiatric disorders. The Montefiore Medical Center-Albert Einstein College of Medicine Anxiety Program (920-6483) also provides the most up-to-date biological and psychological evaluations and treatments.

*Rene Kahn, M.D.
Coordinator, Anxiety Program
The Bronx*

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*David Hellerstein, M.D.
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*Steven Friedman, Ph.D.
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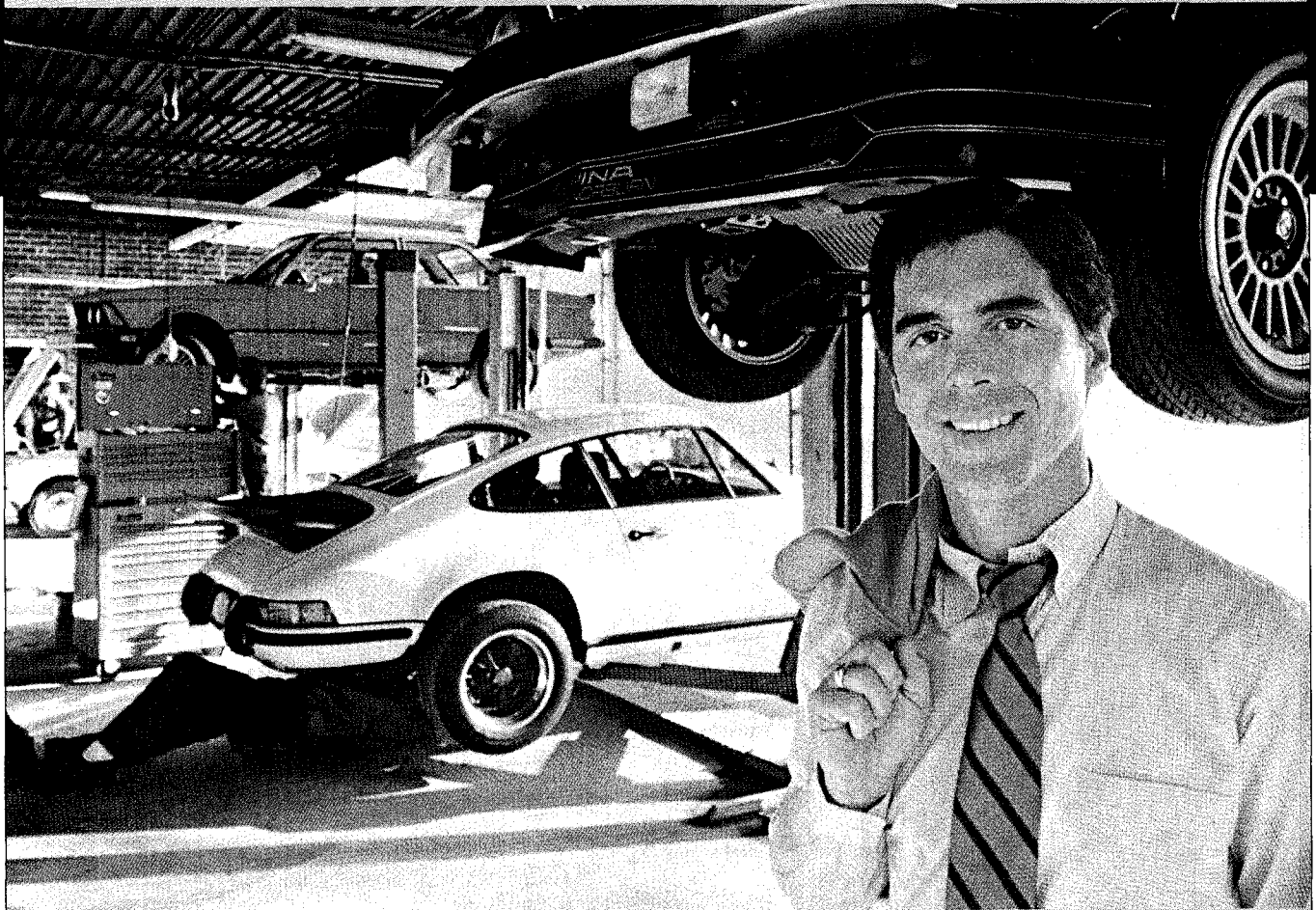
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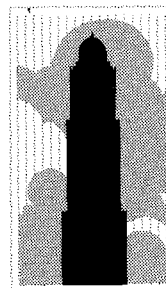
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INTELLIGENCER

BY JEANIE KASINDORF

COLORFUL TIMES TALE...PANES A-POPPIN'...COOL COFFEY...WHITE HOUSE WITNESS

TIMES NEWS: FIT TO TINT?

New York *Times* executive editor Max Frankel has invited the paper's reporters and editors to tell him whether they think the paper should follow the lead of *USA Today* and *Newsday* and start printing in color. Frankel has told staffers that the paper needs to build a new printing plant and that publisher Punch Sulzberger is trying to decide whether to equip it with color presses.

According to a *Times* source, the new executive editor has asked the staff to organize small "brainstorming" groups to discuss what equipment the new plant should have in order to produce a "modernized" version of the paper. The head of each group has been asked to submit its recommendations to Frankel in writing.

"We were told to describe what the paper would be like if it could look any way we wanted," the reporter says. "We have talked about add-

DOES KOCH AIDE HAVE A LITTLE LIST?

A sign of the times at City Hall: The mayor's chief of staff, Diane Coffey—who is filling in for Cultural Affairs Commissioner Bess Myerson while she is on a 90-day leave of absence—apparently wants to avoid the people who have created problems for Myerson and Comptroller Jay Goldin.

Myerson is on leave while the city investigates her refusal to cooperate with the grand jury probing the business affairs of contractor Andy Capasso. A Cultural Affairs staffer says that after Coffey took over Myerson's job, she gave key staff members a list of about ten people whose calls she wouldn't take. Two notable names on the list: Mrs. Nancy Capasso and Ivan Boesky, who has supported many of the city's cultural institutions. Coffey denies that the list exists. Says her spokeswoman, Roberta Sklar, "There is a list of frequently called numbers, but no list of people to avoid."

ing new sections, changing the layout, and having color pages. The feeling is that the paper will eventually move to color to keep the advertisers happy, but some people have trouble visualizing such a radical change for the 'Good Gray Lady.'

Times spokesman Leonard Harris says, "It is conceivable that we will be giving ourselves the capacity to use color for some purposes—advertising, editorial, or even both. But we won't be making that decision anytime soon."

EX-REAGAN WRITER SIGNS BOOK DEAL

Former Reagan speechwriter Peggy Noonan, who left the White House last June, has signed a deal with Random House to write a book about the Reagan era.

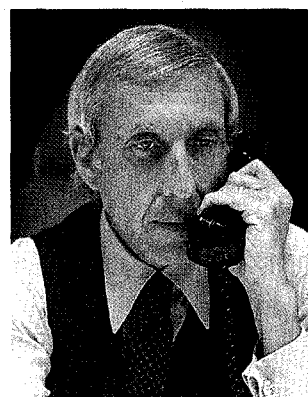
Noonan, who was responsible for the president's touching address after the explosion of the space shuttle *Challenger*, was considered one of Reagan's most eloquent speechwriters. She quit the job after former chief of staff Donald Regan, whose aides had complained to reporters that she was too ideologically conservative, refused to name her the president's chief speechwriter.

"The book will be more an impressionistic painting of the Reagan years than a history," says Noonan, who wrote Dan Rather's radio commentaries before going to the White House in 1984. "I have found people very eager to talk and unload."

"I had an interview with one man who was a high-level aide during the first four years, and he talked about his pain and anger at what has become of the presiden-



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IVAN BOESKY

PEI BUILDING'S PANE-FUL PROBLEM

The I. M. Pei-designed office tower at 499 Park Avenue has a problem similar to that of the Pei-designed John Hancock Tower in Boston: Panes of glass occasionally break and fall off the building. The sleek black tower on the southeast corner of Park and 59th Street was built by developer George Klein. Since its completion six years ago, several large glass panes have fallen more than twenty stories to the sidewalk. The last time it happened, in January, a pane fell onto the top of the building's glass atrium and cracked sections of it. So far, no one has been injured.

Michael Flynn, an I. M. Pei & Partners architect who helped design the tower, says he tried two years ago to figure out why the panes were breaking and couldn't come up with an answer. But Klein spokesman Peter Rosenthal says, "The building managers have discovered that the window-washing rig they've been using weakens the glass, so they're going to design a new rig. There won't be any danger to the public."

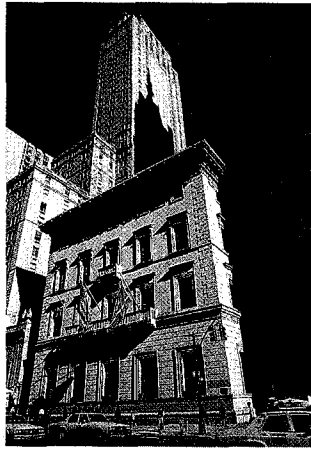
ASSISTANT EDITOR: PEG TYRE

The New York Times

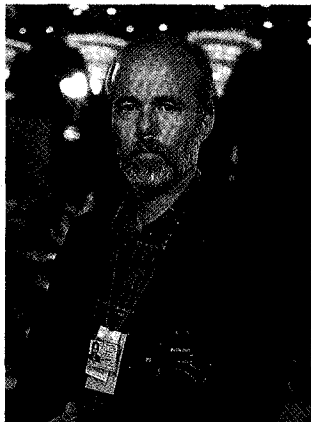


A 'COLORIZED' TIMES

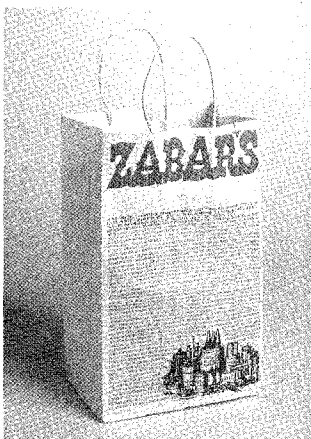
THE PIERRE'S PROBLEM...MORE '21' TALK...A CAPITAL CONTEST...BROADWAY BITES



THE METROPOLITAN CLUB



DAVID HUME KENNERLY



ZABAR'S SHOPPING BAG

cy. He worked very hard to help build something terrific, and then, in his view, he saw some clowns come in and turn it upside down. I'm looking for the perceptions of people who have been in and around the Reagan administration about what worked and what didn't."

PIERRE CHECKS OUT CLUB'S TOWER PLAN

A fight is brewing between the Metropolitan Club and its Fifth Avenue neighbor the Pierre hotel over the 37-story residential tower the club wants to build atop its landmarked building. The Pierre has retained Berle, Kass & Case, the law firm that helped defeat Westway, to look into the club's plan, and is consulting architecture historians about the proposal.

"The Metropolitan Club is one of the most significant buildings in the area," says the Pierre's lawyer, Bob Davis. "The owners of the hotel are concerned that the historic district they share with the Metropolitan Club will be dominated at one end by a tower."

The Metropolitan Club's lawyer, former parks commissioner Gordon Davis, of Lord Day & Lord, refused to comment on the Pierre's move.

CITY-PLANNING CHANGES AHEAD

City Hall insiders say that the new chairperson of the City Planning Commission, Sylvia Deutsch, who replaced Herb Sturz in January, is already starting to put her mark on the planning department. Those sources say that the department's executive director, Carl Weisbrod, who was brought in by

Sturz, is about to leave.

"Weisbrod just can't work with Sylvia," one source says. "She's very demanding and very hard-driving. Herb has a very different style than Sylvia has. She gets involved in a lot more detail. Some are going to thrive on it. Others aren't."

Weisbrod will be the second major planning official to leave since Deutsch took over. Department counsel Philip Hess has already submitted his resignation and agreed to stay on a month or two until a replacement can be found.

Weisbrod didn't return calls for comment.

TANNEN SON LEAVING '21' FOLD

Richard Tannen, the son of "21" co-owner Sheldon Tannen, is leaving the restaurant to become the banquet director at the Water Club. Tannen, who grew up at "21," worked at the Waldorf for four years before going to "21" as banquet manager. For the last three years, he has been in charge of the dining room, bar, and cater-

ing business at the famous restaurant.

Tannen insists that the move has nothing to do with the changes taking place at "21." "It just seemed," he says, "like an opportunity I shouldn't refuse."

ZABAR'S DELOX EXPANSION PLANS

The Zabar's faithful may soon be able to eat their Nova Scotia and bagels at Zabar's Café, a restaurant that Saul and Stanley Zabar and Murray Klein are planning to open in an annex now under construction.

The three owners, who are more than doubling the size of the store by taking over two adjacent storefronts on Broadway, plan to expand their take-out department and add an open kitchen, a fish market, a greengrocer's, and the café. They hope to have some of the new sections open in July. "We needed more space," Klein says. "We can do 25 percent more business, but the store gets so crowded that people are afraid to come in. We had to fix that."

NEWSWEEK PHOTOGRAPHS FOCUS ON TIME

Newsweek's Washington photographers tried to have *Time* White House photographer David Hume Kennerly disqualified from competing in this year's White House News Photographer's Association contest—and colleagues in Washington say they did it because they are "jealous of the access Kennerly has to the White House."

The *Newsweek* photographers, including Wally McNamee, demanded that the association disqualify Kennerly because he doesn't work full-time in Washington. Kennerly commutes to the capital from Los Angeles, where he is studying at the American Film Institute. McNamee insists that the rules say photographers have to be based in Washington. "Kennerly should enter the California press photographers' contest," he says. But contest chairman Larry Rubenstein, one of Reuters's chief photographers, says, "Kennerly is eligible under the rules. I told the *Newsweek* photographers there was no way we'd do something like that."

Kennerly says, "*Time's* photo editor was very angry. I just thought it was ludicrous. My pictures didn't even place this year, so they could have saved themselves a lot of trouble."



Paul Stuart

Madison Ave. at 45th Street, New York City

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Cityside/Peg Tyre

WITNESS STAND



STRONGHOLD: The Watchtower Society's compound, including the Towers Hotel (left).

A Brooklyn Heights Battle

AT 7:45 EVERY MORNING, A STRANGE RITUAL takes place in Brooklyn Heights. About 500 young men spill out of the brick Towers Hotel dormitory on Clark Street and walk north up Hicks Street. They look like guests at a large mid-western family reunion: Many carry worn leather folders and wear neat, cheaply tailored jackets. The men speak quietly and seriously to one another, ignoring angry looks from commuters hurrying to catch Manhattan-bound subway trains. They are making their way from breakfast at a communal dining hall through the heart of the Heights to their jobs at a sprawling printing plant near the foot of the Manhattan Bridge. The men are members of the Jehovah's Witnesses, a 103-year-old multiracial evangelistic-Christian sect with 3 million members worldwide, and they have sent a spasm of hostility through a community that has prided itself on tolerance.

"Nobody objects to their religion," says Anthony Manheim, a former head of the Brooklyn Heights Association. "We have a history of liberalism and intellectual freedom dating back to the Underground Railroad. But the Jehovah's Witnesses are diminishing the variety of our community."

For years, the people of Brooklyn Heights—professionals and the elderly, with a sprinkling of actors and writers—and the leaders of the Jehovah's Witnesses have uneasily shared the neighbor-

hood. But lately, the friction between the two groups has intensified. It's not so much that the Witnesses go door-to-door spreading their version of "God's word": that 144,000 people will go to Heaven and an imminent Apocalypse will turn the earth into paradise for those who have resisted Satan. The problem is that the Watchtower Bible and Tract Society, as the Jehovah's Witnesses corporation is called, is branching out. It owns about twenty prime properties, including much of the land from the Brooklyn Bridge along Columbia Heights and Willow Street to Clark Street, and recently bought land for an eleven-story condominium tower.

But what is most disturbing to residents is the Watchtower Society's proposal to build a 34-story residential tower near the River Café, just south of the Brooklyn Bridge. The 2,800 members of the Society's staff, or "Bethel family," make up over 10 percent of the Brooklyn Heights population, and the proposed tower will make room for 1,000 more. The Society has hired the firm of influential real-estate lawyer and former deputy mayor John Zuccotti to propel the project through various city agencies, and plans for the tower are due out of the City Planning Commission next month. Locals are gearing up for the fight.

"We have worked with the Witnesses and we have battled them," says one activist. "But nothing will have prepared them for the militant opposition they will face if they try to build this tower."

Terry Lafferty, 37, isn't disturbed by the animosity some of his neighbors feel toward the organization that has given him a home for the last eighteen years. "We try to follow Jesus's command to love thy neighbor," he says. "If they want to get along with us, they are welcome to come to our meetings, and we will study the Bible together."

Aside from the impossibly wide lapels on his pinstripe suit, Lafferty, with his thick brown hair and salesman's smile, could be a comer at one of the big-name brokerage firms just across the Brooklyn Bridge. Instead, he is one of the top managers at the Watchtower Society's printing plant. As he moves through the airy, modern factory, explaining how the Society is able to produce over 2 million Bibles a year, his voice carries a reverence matched only when he paraphrases the Scriptures. For Lafferty, work and religious beliefs are closely bound. "I always wanted to work in the factory, producing Bibles and magazines," he says above the roar of an enormous web press. "I wanted to be a part of the process that gets Jehovah's word to other people."

Lafferty left Texas for the Society's headquarters in 1969. "There were only 1,300 at Bethel then," he says. "That's a lot of names to remember. I had to learn about the factory, where we ate, where our laundry and dry cleaning was done, where the meetings were. It took time to adjust." Eventually, he was switched to management, and at 29, he met and married Carol, a family friend. She was given a job designing type.

Lafferty prizes the community he says he finds with his wife, his work, his God, and the new congregation he is trying to build in Red Hook (over a quarter of Jehovah's Witnesses, says a spokesman, are black). Aside from two or three sightseeing trips to Manhattan each year, he rarely ventures outside the Bethel family. He dismisses complaints from Heights residents as "religious prejudice cloaked in another form."

"If I moved to the oil country, say Texas City, Texas, I would expect to put up with the sight of oil wells and smells from the refineries," he says. "This is the world headquarters of the Watchtower Society; people who live here must be prepared to put up with the Witnesses."

The Watchtower Society, as its official spokesman says over and over, predates most of its critics, having moved its headquarters to the Heights in 1909. But never, points out one community activist,

have the Witnesses been such a formidable presence in the neighborhood. "As the Witnesses buy up more and more," says lawyer Otis Pearsall, a longtime resident, "there is a sense that a critical mass might be reached. When this happens, there will be so many Witnesses that Brooklyn Heights will be a less attractive place for regular families to live."

Early in the Heights renaissance of the late fifties, sixties, and early seventies, when fading brownstones were bought cheap and restored, the neighbors became worried as the Watchtower Society took building after building. Community leaders organized noisy protests against the group's continual incursion into the Heights. After the Society infiltrated the residential Towers Hotel and its elderly tenants felt pressured to leave, a pipe bomb ripped open an iron gate and shattered windows at the headquarters building.

Several years ago, a group of residents met with some Society representatives to discuss their concern. "We asked them to keep us apprised of their expansion," says Earl Weiner, president of the Brooklyn Heights Association. "We asked for regular meetings because we share a very special community. After we laid it all out, their representative said, 'We can't involve ourselves with your community affairs.' And that was the end of the meeting."

Bob Balzer, a spokesman for the Society, says that the Witnesses need to buy and build in order to house the ministers who run the headquarters and printing operations. "There are 3,229,022 Witnesses in the world today, and we are growing at about 7 percent a year," says Balzer. "Our two magazines, *The Watchtower* and *Awake!*, have a circulation of 23 million. We need a lot of people to keep this organization running."

In the last few years, the Society has gone on something of a real-estate buying spree. Not content with owning property assessed at \$25 million, the Society and the Jehovah's Witnesses real-estate buying group, CoHi Associates, bought the site of the old Hotel Margaret (for a 43-unit, eleven-story condominium tower), a factory building that takes up half a city block, and several brownstones—some valued at as much as \$1-million.

Some neighbors consider this an economic threat. "Property values drop when the Witnesses move in," says one real-estate agent. "I've seen it happen over and over."

Others are more upset by what they consider to be the Society's insensitivity.

When the Jehovah's Witnesses took over the twelve-story Bossert hotel on Montague Street, in 1983, they promised not to evict any of the 180 tenants—many of whom were elderly people living in rent-stabilized apartments. But slowly, the population of the Bossert began to change. Tenants were replaced by polite, clean-cut "Bethel" men, the lobby's marble façade was repaired, and loudspeakers were installed to reach Witnesses working in the building. The final blow, says one of the 50 remaining residents, came when the four worn couches the hotel's elderly sat on each evening were removed from the lobby.

"The oldest and frailest, the ones that relied on that iota of human contact for their survival, got hit the worst," says one

World Trade Center. Since the site, adjacent to the yellow-cement headquarters building, is zoned for manufacturing and offices, Zuccotti is helping the Society get a zoning change that would allow residential use. If the Society gets its way, the new tower will rise like a giant toll-booth to the Brooklyn Bridge.

"If we can't build the tower, we have no choice but to buy more land in the Heights," says Balzer. "Maybe opponents of this tower don't realize that. The pressure to house our people is upon us, and we will either build up or out."

After the City Planning Commission certifies the plan, a formal review process begins; it will culminate in a decision by the Board of Estimate. A major factor in that review is community approval. City planner Victor L'Eplattenier, who has worked with the proposal for almost two years, predicts a protracted battle. "We told them there would be fireworks," he says. "By most people's calculations, the tower is about 40 percent too tall."

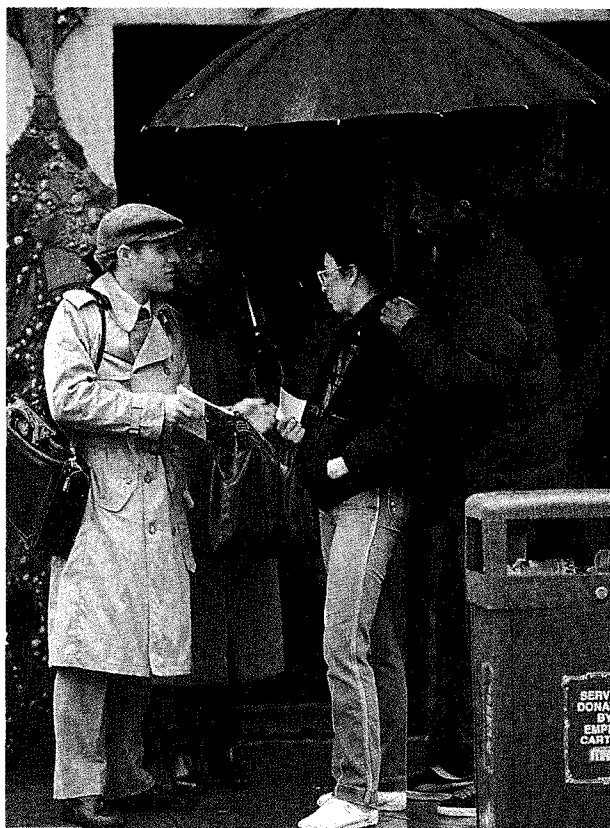
Earl Weiner insists that the tower must be stopped. "I'm quite sure the community will never approve," he says. "The Heights Association will review the plan. If we oppose it, the organization is prepared to take its fight to the courts. We have a historic district that could be enveloped by towers. That is untenable."

The Society spokesman invokes God's will to dismiss the critics. "In the final hour, we won't look to the city, our neighbors, or to the Brooklyn Heights Association for remedy. We will look to God."

In the lobby of the factory, Terry Lafferty stands in front of a bright, almost surreal picture. The image is of a family, white and well dressed, in what looks like a poppy field in the Swiss Alps. The father is stroking a deer. Near him, a bear stands on its hind legs. The daughter kneels, with her hair streaming down, to embrace a vividly striped tiger. The picture is child-like, but Lafferty studies every detail.

"This is what the hereafter will look like," he says after a long moment. "The Bible says there will be Heaven on earth. What we have been waiting for all these years. And it will look like this"—he points to the picture—"paradise."

To get to paradise, Lafferty has dedicated his life to "spreading God's word," enduring whatever trials his elders have chosen for him, and ignoring the hostility of the community in which he lives. He doesn't mind being unpopular—Witnesses are used to it. "After all," he says, "Jesus wasn't popular on this earth, either."



IN THE COMMUNITY: A Witness (left) spreads the word.

tenant. "One lady died over Christmas, and it was two weeks before her body was discovered. That never would have happened before the Witnesses took over." A Society spokesman says the couches will be replaced when the renovation is complete.

Bob Balzer says there is no limit to how much property the Witnesses might buy in the Heights. "Our expansion is a reflection of our growth, and our growth is a reflection of God's will," he says. There is hope, too, that God's will, and John Zuccotti's firm, will help the Society get city approval for the tower. Zuccotti's firm has helped unravel the red tape surrounding some of the city's plum real-estate deals, like Battery Park City and the

On Madison Avenue/Bernice Kanner

THE NEW NAME GAME



WORD QUEST: Companies in search of a new identity are getting "name-lifts."

What's an 'Allegis'?

IF THE WORDS "UNISYS" AND "ALLEGIS" came up in conversation, what would you think they meant? Would you say they were (a) cartoon characters representing the forces of good and evil, (b) extra-strength nasal sprays, (c) new computer spreadsheets, (d) warring planets in *Star Trek*, or (e) the new names of the merged Sperry and Burroughs corporations and UAL, Inc.?

Hats off to you if you pick the last: You have just recognized two newcomers to the corporate culture. Sperry and Burroughs and UAL (the parent of United Air Lines) are not alone, though, in suffering an identity crisis. They are among a slew of companies that have recently undergone "name-lifts" because of mergers, divestitures, or restructuring. And this week, two more rechristenings will be announced. But for all the hoopla, these names, though phonetically suggestive, are about as meaningful as labels for a nasal spray or computer spreadsheet.

When Sperry Corporation agreed in May 1986 to merge with Burroughs to become the nation's second-largest computer manufacturer, Burroughs chairman W. Michael Blumenthal flirted with calling the new company Burroughs-Sperry, even Sperry-Burroughs, but gave up the idea: A double-barreled name

might work for a takeover, he reasoned, but not for a real merger. Surely the public would drop the second name; the company, which wanted to reassure its clients of the integrity of its two components, would thus lose its true identity. The right name was needed—and fast—if the company was to begin nipping at IBM's heels.

Blumenthal turned to his communications team, which, in turn, went to Anspach Grossman Portugal for help. A specialist for the last eighteen years in corporate-name changing, AGP was responsible for transforming Libbey-Owens-Ford into Trinova, First National City Bank into Citibank, and International Harvester into Navistar. AGP approved the idea of holding an employee contest to name the new company, and while this was going on, it did its own fieldwork.

The new name, AGP decided, had to be "workable as a company name" and "applicable to its brands." It also had to reflect the company's business of worldwide information systems and "convey the size, presence and substance of the two companies combined." Its imagery had to "reflect the innovative history of both companies, convey strength and staying power of the product," and be "dynamic and enterprising," but not "trendy." The name also had to be "concise and memorable," "clear of negative

connotations," and legally available.

While Burroughs's and Sperry's 100,000 employees filled suggestion boxes with 31,000 names, AGP programmed its computer to churn out 3,000 backup names or "security blankets," says principal Joel Portugal. Those "blankets," it turned out, were unnecessary, as four AGP staffers discovered when they plowed through 401 pages of computer printouts of employee-suggested names. The obvious choices were there: Burroughs-Sperry and Sperry-Burroughs. So were Sper-Bur, Berry Corporation, Blumenthal & Company, and even Mike's Company. International Computer Systems Technology cropped up 415 times; United Systems Technology, 397 times; and Worldwide Computer Technology and Advanced Computer Technology, more than 200 times each.

AGP whittled the list to 600 names, then 500, 100, 50, and finally 25. Acta, Systegra, and Aim were, in the words of Portugal, "lovers lost to legalities and unavailable like married women." (About 75 percent of names hit legal obstacles, says AGP partner Russell Anspach.) Impatient, Blumenthal proposed a few names of his own. Casualties continued to mount. Finally, after more than two months (and hundreds of thousands of dollars), "Unisys"—a Latin cognate that's supposed to designate "information systems"—was legally cleared in 50 states and in important markets overseas.

UAL's conversion into Allegis was not prompted by a merger; the company had simply outgrown its name. No longer just an airline, the \$9-billion UAL was also Hertz car rental and the Westin and soon-to-be-added Hilton International hotels. Uncertain whether to change the company's name, UAL chief executive Richard Ferris consulted Lippincott & Margulies, a pioneer in creating new corporate identities, in December 1985. (L&M had changed National Railroad Passenger Service to Amtrak; Tampax to Tambrands; Extencicare to Humana; California Packing Company to Del Monte; and New York Telephone and New England Telephone to NYNEX.)

Half the time, L&M urges a client to retain its original name, as it did with American Express and Chrysler. But after L&M's chief executive, Clive Chajet, heard Ferris's expansion plans, he agreed that the company needed a new name. In the following weeks, four members of L&M's name-generating department

thought up 700 names. The initial selection was narrowed from 300 to 50, then 20. Fifteen of those died legal deaths. The remaining five were "short, distinctive, not airline-oriented, and neutral enough to mean anything," says Chajet. Unfortunately, one of them meant something offensive in Mandarin, and it was struck from the list.

Ferris's corporate-management committee, in a secret vote, chose "Allegis," a compound of "allegiance" and "aegis." When UAL officials first heard the new name, they approved. The public reacted differently. "But that's normal," says Chajet. "It takes time for people to come around. 'Allegis' is a good word, one of the most visible around. Names that you can give your own meaning to are better off in the long run."

Last year, 1,382 U.S. companies changed names—33 percent more than in 1985, and a record since AGP began keeping a tally eighteen years ago. Fifty-seven percent, or 781 changes (including Unisys, Capital Cities/ABC, RJR Nabisco, and MGM/UA Communications), represented mergers or acquisitions, a 45 percent increase over the previous year. Another 163 name changes—or 57 percent more than 1985—were a result of divestiture, leveraged buy-outs, or the sale of assets. Thus, Transamerica's Delaval became Imo Delaval; International Harvester, Navistar; and Libbey-Owens-Ford, Trinova. Another 250 companies adopted new names to correct impressions about the nature of their business, to signal a change in corporate strategy, or to open up new markets. Contel, for instance, jettisoned its old name, Continental Telecom; and US Steel, to downplay the importance of metal in its mix, became USX.

Years ago, companies were simply named after their founders or localities; sometimes, they were even named arbitrarily. Today, corporate names tend to follow a trend, says Murray Lubliner of Lubliner/Saltz, an identity specialist. "In the fifties and sixties, companies tended toward exotic-sounding, animal-like names," he says. "In the seventies, names became high-tech; now '-star' is a popular suffix."

But as the number of companies, products, and trademarks increases, the supply of good names diminishes. "As time goes on," says Chajet, "fewer and fewer dictionary words will legally be available for registration." According to *The National Directory of Addresses and Telephone Numbers*, 530 companies today begin with "American," 322 with "General," 335 with "National," 268 with "United," and 148 with "International." "As companies spread globally, they will need words that work globally," says Chajet. "More often, made-up words escape negative connotations. You

can make them mean whatever you wish."

Despite the precautions taken by wordsmiths in creating names, an occasional snag does appear. USX discovered this when it chose to leave the US Steel name behind. Though a legal search was made, it failed to turn up the one instance in which USX was used. USX Telcenters, a phone-systems distributor, subsequently filed a trademark-infringement suit, which was later settled in US Steel's favor. Similarly, Saturn Tire & Rubber Company sued General Motors for using "Saturn" for its small-car division. Not only did the name possibly infringe on the company's rights, but GM found that its customers associated "Saturn" with the space program—and, by extension, the idea of accidents—and even Satan. And last year, when Houston Natural Gas Corporation merged with InterNorth, it became Enteron, but only for a short time; when someone pointed out that "enteron" was a medical term for the human digestive system, the company quickly became Enron.

"This kind of naming is inevitable in today's business world, where companies need to signal that nobody's won in a merger," says identity consultant Thomas Garbett. "Many names look better than they sound. It's as if someone forgot to try them out on the phone. Given time, and money to back them, they'll work, but that doesn't disguise the fact that these names are artless and without reality."

Garbett's distaste for today's new corporate names is shared by S. B. Master, director of Wordmark, a division of Landor Associates, San Francisco-based creator of such names as Touchstone Films, USAir, and Royal Viking Lines. "It's an epidemic of ugly, meaningless sounds, and runs counter to everything we believe in. We believe people respond best to what they understand, and we try to create names that are intrinsically meaningful," she says. "This epidemic is the result of overcautious legal staffs, unimaginative naming consultants, and intimidated American corporations. If they spend enough telling people what their name means, the name will get established. But personally, I'd rather spend money talking about my products."

Chajet is unperturbed by the criticism. "We've never yet introduced a name that hasn't been the subject of derision and rejection at the moment it was introduced," he says. "When we created 'NYNEX,' columnists compared it to medicine and Ex-Lax. When we recommended that Haloid Xerox drop the 'Haloid,' management balked, fearing that it was too alien. Even Citgo was controversial. It's the nature of the beast. In this business, you've got to steel yourself for wise-cracks, and know that—in the long run—you're going to win."

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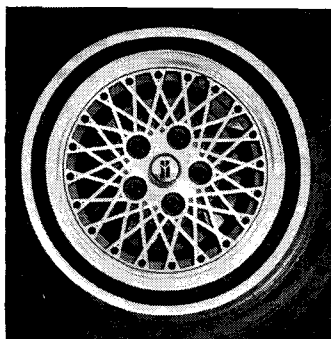
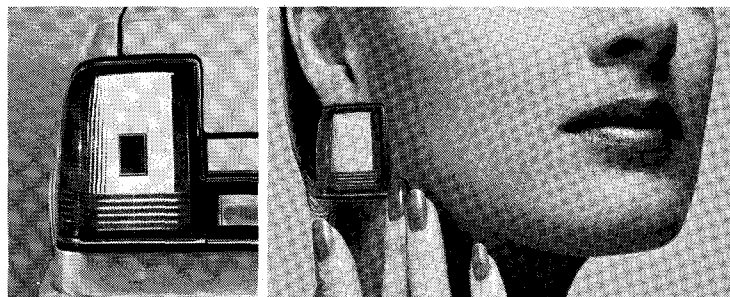
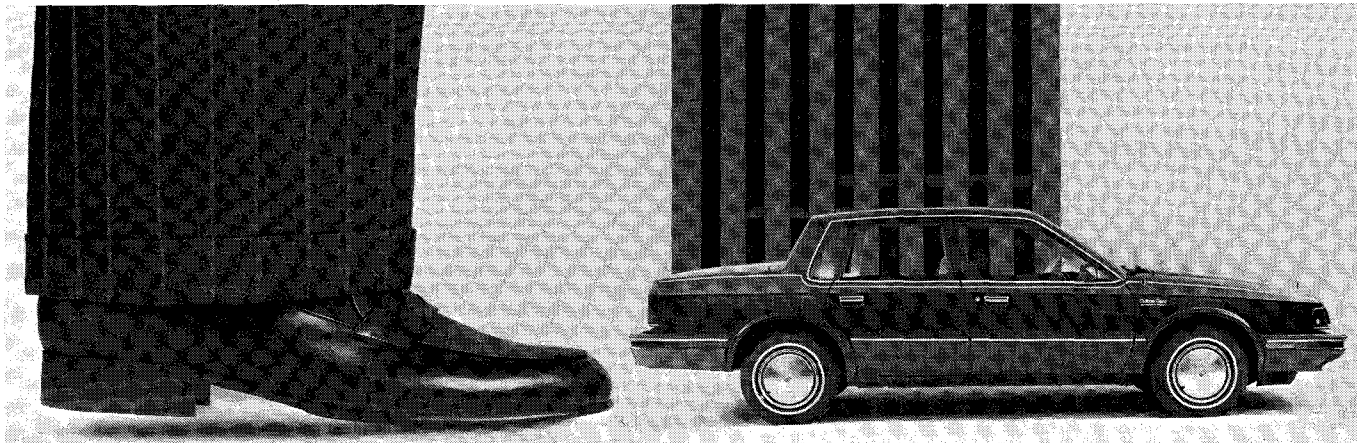
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FAST TRACK



T V

Yuppie Hell

NEW YORKERS HAVE discovered a television horror show with a new theme—yuppie retribution.

In past weeks, episodes of *Tales From the Darkside* (Channel 11, Saturdays at 7 P.M. and Sundays at 1 A.M.)



The Devil in Tales.

have dealt with a Trump-like developer dragged to hell by the Devil, who wears a hard hat; a Park Slope couple cursed by voodoo; and an investment banker chased from his Upper West Side apartment by an Indian holy man.

Every show isn't quite so topical, but, says *Darkside* creative consultant Tom Allen, "anyone upscale can be trapped by hubris."

In its execution, though, *Tales From the Darkside* is anything but upscale. Produced by Laurel Entertainment (which did the movies *Day of the Dead* and *Creepshow*), the low-budget program has succeeded where expensive network shows like Steven Spielberg's *Amazing Stories* have failed. The cost of each *Tale* is just \$124,000, and shooting rarely takes more than four days.

The series is filmed with nonunion crews, either in an abandoned mattress factory in Los Angeles or in an old Pink Floyd rehearsal hall in Long Island City. "We use a

lot of first-time directors, and we get by without an undue burden from special effects," says Richard P. Rubinstein, the show's co-executive producer, along with George Romero and Jerry Golod. "Our emphasis is on story."

Despite its budget, the show is doing well. On Sundays, it draws close to 20

percent of the viewing audience. Lisa Bonet (of *The Cosby Show*), William Hickey, and Jerry Ohrbach have appeared, and the show is using material by Stephen King, Clive Barker, and John Cheever—whose short story "The Enormous Radio" will be dramatized May 16.

PETER BLAUNER

BRIEF LIVES

ADWOMAN OF THE MOUNTAIN

ON FRIDAY AFTERNOONS IN WINTER, LISA Feinberg can usually be found outside her Grey Advertising office, on Third Avenue, trying to persuade a cabdriver to take her to the airport with her four pairs of skis, her suitcase, ski boots, poles, and briefcase. "I always allow fifteen minutes for the argument," says Feinberg, a Grey account executive who flies off most weekends to compete in pro ski races.

"The main difference between standing in

a starting gate and standing at a podium is location," says Feinberg, 25.

"The adrenaline rush, preparation, and excitement are the same."

Others on the Women's Pro Ski Racing Tour ski most weekdays, while Feinberg steers the Sucrets account. "But when I get back on skis," she says, "I'm fresh.

Working here keeps me from worrying about shaving hundredths of a second off my time. And the contrast keeps it fun."

In the races, Feinberg—even without practice—usually places in the top sixteen, making a few hundred dollars for each race (a first-place finish brings about \$2,000). But her travel costs are offset by corporate

sponsorships—CB Sports, Bollé goggles, and Salomon pay her to wear their gear—and by modeling jobs. "I'm fortunate," she says, "because there aren't many tall, thin ski racers. So I model skiwear when I have the time." Her picture shows up in ski magazines, and she's taking a leave of absence from Grey to head for the Canadian Rockies and ski in a promotional film for a Japanese skiwear company. With her winnings, sponsorship deals, and modeling

fees, she doubles her salary.

Feinberg grew up in the Adirondacks and learned to ski at Whiteface, Stratton Mountain School, and Dartmouth. After college, she was in a bank training program, then veered into advertising.

"Grey is very supportive of my racing," she says. "They're used to seeing me walk



Feinberg: "The contrast keeps it fun."

into work wearing a ski parka."

Because she exercises three hours a day in winter, Feinberg, who is single, must wait until summer to socialize, see shows, and try new restaurants. And when she does take a vacation, she goes to the beach: "Skiing's fun, but I can't relax at a ski resort."

JENNIFER SEABURY

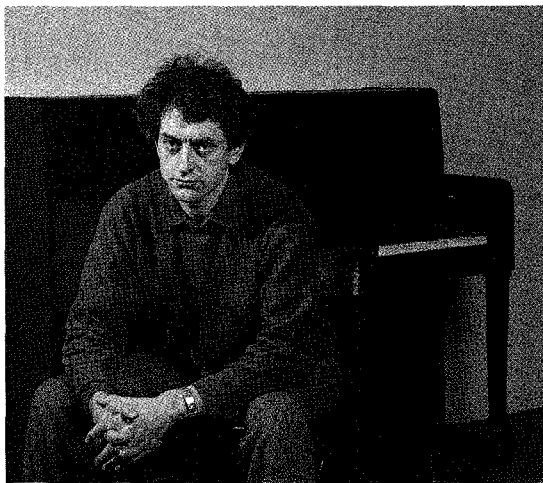
BACKSTAGE

CUTTING-EDGE COMPOSER

WHEN NICK BICÂT WAS eight, he was so bowled over by a London production of *West Side Story* that he saw it eight times. Even at that age, Bicât says, he felt an interest in synthesizing elements of both the musical and the opera—theater with “all the emotional sweep of grand opera, yet without the overblown style. A modern kind of opera with acting that can stand up to the closest dramatic scrutiny.”

Now Bicât, 38, is making his attempt: *The Knife*, a moody, intimate musical about a man who undergoes a sex-change operation, opens March 10 at the Public Theater. The show—worlds away from the splashy, extroverted British musicals dominating Broadway—is a collaboration between Bicât and playwright David Hare, who directs. The two hooked up in the early seventies, when Bicât (who has been

composing for theater, films, and television since he was nineteen) started writing incidental music for a series of Hare plays, including *Plenty*, *A Map of the World*, and *Pravda*. Bicât knew he had found the ideal collaborator for his operatic project. Searching for “a subject which was very telling and had a certain amount of unease in it,” he chose a transsexual for his central character—not to shock, he says, but to create a situation that evokes a powerful and confused emotional response. Lyricist Tim Rose Price became the third collaborator, and Bicât’s idea grew into *The Knife*, about a provincial English husband and father



Knife composer Bicât: A “strange and eccentric” work.

mystical feeling underlies a lot of the material,” he admits that several blunt ensemble numbers—“The Knife,” for instance, sung by a dozen doctors in green surgical garb—are “abrasive.” When Bicât was developing the show in England, he became aware of how “strange and eccentric” it was. “It surprised me a great deal

that when I sat down to play it for Joe Papp, I felt more at ease, and that my ideas were being understood.” How audiences will react remains to be seen. “The best music theater is a combination of the subtle and the naïve,” says Bicât, “and the hardest thing is to get the balance right.”

of three (Mandy Patinkin) who becomes a woman. True to Bicât’s operatic intentions, every interchange is sung. The show, he says, is “a deliberate attempt to set the dialogue of everyday life to music, with conversations that move between the mundane and the profound.” Though “poetical and

True to Bicât’s operatic intentions, every interchange is sung. The show, he says, is “a deliberate attempt to set the dialogue of everyday life to music, with conversations that move between the mundane and the profound.” Though “poetical and

SUSAN REITER

PRESS NEWS

Hollywood on the Hudson

WHAT DOES IT MEAN that *The Hollywood Reporter’s* chief show-business columnist is now based in New York? “When MGM moved off the Culver City lot, it was the end of an era,” says Robert Osborne, who moved here in December to do entertainment news on CBS’s *Morning Program* but didn’t give up his job as the trade daily’s “Rambling Reporter.” “Right now, De Niro just made *The Untouchables* in Chicago, Paul Newman’s directed a film in Astoria, *Crimes of the Heart* was made in North Carolina—you can go anywhere. ‘Hollywood’ is a word that means moviemaking. It’s no longer exclusive to L.A.” And, Osborne admits, “most of my

stuff is done on the telephone anyway, so it doesn’t matter where the phone is.”

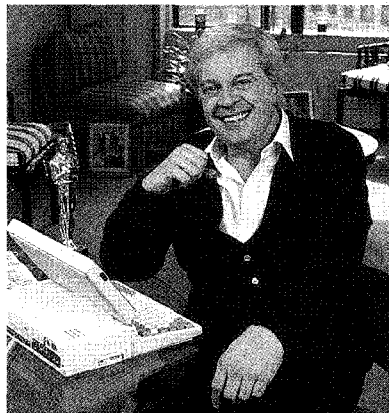
When the phone rings in Osborne’s apartment, it’s Olivia de Havilland calling from Paris. “It’s easier to get

information here because people in New York seem to be more receptive to interviews and chats,” he says. “They don’t relax as much, and they’re ready to do things.” In one week’s work,

he’s talked to Liv Ullmann, Judd Nelson, Tyne Daly, and Lynn Redgrave.

“Nobody can understand why I’d want to work here,” he says, looking out at the crowd trudging through gray slush. “The hardest thing for California people to accept is that I can be in New York and not exiled to another planet.”

Still, Osborne concedes that people who want to work in the



“Nobody understands why I work here.”

industry must live in L.A. until they “know how it works. If you want to understand the Academy Awards, for instance, you have to understand how the people who vote see the films. It’s hard to serve dinner to Jimmy [Stewart] and Gloria in your living room and then watch *Platoon*.” STANLEY MIESES

PRICES

HERE’S WHAT THE ST. Patrick’s Day Parade will cost the city this year:

□ Painting the kelly-green stripe along the 2.5-mile parade route, free (the cost—\$1,100—is donated by insurance broker Neil Walsh).

□ Overtime for New York City policemen, about \$200,000.

□ Overtime for sanitation workers to clean up the mess, about \$20,000.

SPORT

Soccer Like It Oughta Be

A PART-TIME BUILDING SUPER named Jorge Banegas sneaks around a defender and pokes one past the goalie. The crowd gasps; Capi Seis (a soccer team named for an intersection in the Ecuadoran city of Guayaquil) has taken a surprise lead over Los Chantas ("the Wiseguys") in the Liga Deportiva Guayaquil winter soccer league, one of New York's nine Central and South American indoor leagues.

In the Straubenmuller Junior High gym on Columbia Street, goals have been set up at both ends of

the basketball court, and 200 fans have crowded the pull-out bleachers. Los Chantas are the favorites—a tough, fast-passing team, many with pro experience in Honduras and Brazil. Goaltender Ed Rodie, 35, a native of Bogotá, was a top U.S. collegiate player, then a member of the Oakland Buccaneers, of the old American Soccer League. Though semi-pro games in Queens can pay him up to \$200 a game, these winter games are for fun. But it's no fun when a second Capi Seis goal sails past and, down by two, his team ends the half, blasting kicks from



Gym dandies.

mid-court in a desperate effort to get on the board.

In a city that has turned its back four times on pro soccer—the Major Indoor Soccer League's New York Express folded last month—mini-versions of the World Cup take place every

weekend in school gyms around town. This is city soccer, born in dusty barrios from Mexico City to Tierra del Fuego—wherever kids play in alleyways with rolled-up rags for balls. In New York, the cotton-filled ball is "dead," requiring short, pinpoint passing. Corner kicks and

yellow cards (issued for unsportsmanlike conduct) are part of the game in New York, as in Guayaquil. So are the platters of yellow rice and stewed goat that sell for \$4.

In the second half, Capi Seis plays a cautious game. A Wiseguy finally scores, and his teammates start shoving to intimidate Capi Seis. Someone honks an air horn, and catcalls ring out when players tumble to the floor. The place edges toward a brawl. The final whistle blows and . . . the opponents shake hands, and a few even embrace. "They came to play," sighs Rodie, preparing for the obligatory postgame brews. "We didn't. But we won the championship last season, so we'll represent this league in the playoffs." Those playoffs continue through March 21—soccer like it oughta be. JOEL MILLMAN

SOUNDS

Wax Museum

IN BOB GEORGE'S TRIBECA loft are 35,000 records in floor-to-ceiling racks. George's collection? Not exactly. The trove is one quarter of the ARChive of Contemporary Music, a non-profit pop-music library and research center that George and librarian David Wheeler began building in 1985. One hundred thousand discs are stored in Boston, 20,000 in Chicago, and another 5,000 in Wheeler's East Village tenement. While many people support ARC's goal—to become a kind of Lincoln Center library for the music made since 1950—ARC has been unable to find a home in the music capital of the world.

George, 36, is a music fiend with a talent for exhaustive projects: the 736-page *International Discography of the New Wave*, which he co-wrote in 1982; Laurie Anderson's O

Superman, which his record label released in 1981; and Blackmarket Records, another label, which he ran until 1985. That year, he realized that no library was amassing the full range of rock and rock-related

told on *Billboard's* Top 100, George catalogues the black and Latin dance records that influence chart hits, as well as "world musics" like African pop. Up to 150 donated records pour into ARC's office each week.

George and Wheeler envision ARC as a living cultural institution like the Museum of Broadcasting. One could listen to both the classic ("That's All Right Mama") and the obscure ("Do the Sputnik"), and also riffle through books and fanzines, watch videos and films, maybe search a computerized card catalogue at the bar. For now, though, between raising

funds and ferreting out space, George rarely falls asleep before 4:30 A.M. in an apartment consumed—except for a bed and table—by records. But he loves it: "I guess I'm into old-fashioned heroics." JILL PEARLMAN



George: The archivist of pop.

albums. "The Rodgers and Hammerstein Archives [at Lincoln Center] doesn't collect the Butthole Surfers," he says. "We wanted ARC to be like Molly Bloom—say 'Yes, yes' to everything." Since the story of music isn't

OVERHEARD

UPPER EAST SIDE MOTHER OF child admitted to several private schools, trying to console mother of child admitted to none: "You're living my nightmare."



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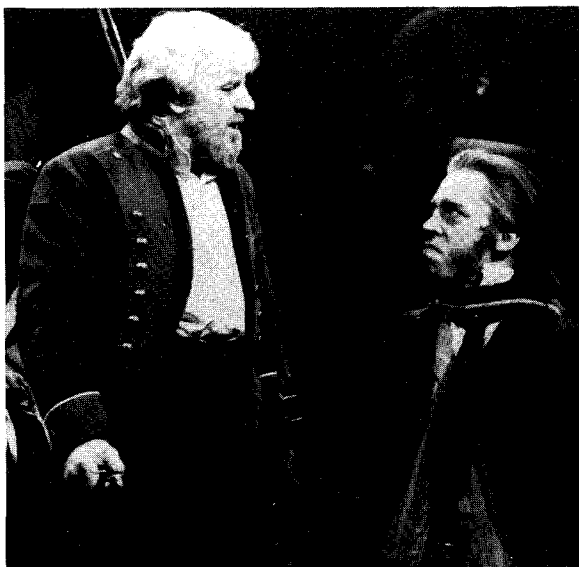
RUTH RECOMMENDS



'I LOVE YOU, I LOVE YOU NOT'

Jennifer Dundas (left) and Rita Karin are in Wendy Kesselman's play about a Holocaust survivor and her unhappy granddaughter. It's previewing at the 92nd Street Y and opens March 22.

"A View From the Vineyards," an event honoring Paul Kovi and Tom Margittai, includes a tasting of California wines and other gastronomic pleasures. It takes place at the Pierre Hotel March 15 from 6:30 to 10 p.m. Call 752-3677 for details.



'LES MISÉRABLES'

Colm Wilkinson (left), here with Terrence Mann, stars as the relentlessly pursued Jean Valjean in a musical

based on Victor Hugo's great novel. It's previewing at the Broadway Theatre and opens March 12.



'THE PIED PIPER OF THE CLARINET'

Richard Stoltzman (above) and friends are at Carnegie Hall March 15 at 8 p.m., performing a variety of pieces ranging from Mozart's Clarinet Quintet to Steve Reich's New York Counterpoint.



'THE CHACO PHENOMENON'

This effigy of a human face was once part of a ceramic vessel produced circa 1000 A.D. It's one of 200 prehistoric Pueblo artifacts on exhibit at the American Museum of Natural History through August 2.



'MAN FACING SOUTHEAST'

Hugo Soto (left) and Lorenzo Quinteros are in this prize-winning Argentinean film, which opens March 13 at Cinema I. Don't tell

anybody, but Hugo thinks he's from another planet; perhaps he is.

NEW YORK

STAY TUNED FOR THE EVENING



THE NETWORKS DOWNSIZE • BY EDWIN DIAMOND

ILLUSTRATION BY EUGENE MIHAESCO

ELECTRONIC REPRODUCTION PROHIBITED

AT ABC, NEWS PRESIDENT

Roone Arledge calls it "re-inventing the news." At CBS, news president Howard Stringer speaks of "streamlining the process."

At NBC News, the phrase is "re-evaluating the mission." Whatever the different buzzwords around the networks, the abiding concerns are the same. The ABC, CBS, and NBC news organizations are now recasting themselves—not, as in the past, because of the imperatives of journalism or technology or changing audience tastes, but because the networks' new owners demand it. The result is likely to be a news of lower expectations.

It seems like only yesterday that the networks' evening newscasts were an anticipated part of life's routine. They came on at the same time in New York and followed a comfortable format: Washington, foreign, Dow Jones, Heartland, warm people-feature. Each had evolved from a fifties newsreel style (fifteen minutes held together by a narrator) through an increasingly ambitious news headline service to contemporary, highly visual programs able to bring in stories live. By and large, viewers were pleased with what they saw. While ratings slipped in the eighties, the size of the evening-news audience is still impressive; 45 million Americans regularly watch the three national "evening papers."

But each of the networks was taken over by proprietors who briskly moved to control costs and cut back staff. Almost before Dan Rather could say "Courage," management consultants arrived—the accountants from Coopers & Lybrand at CBS, the consultants McKinsey & Company at NBC. At ABC, Arledge didn't wait to be pushed, and began his planning without benefit of "the consultants at my elbows like the other two guys." But the results at ABC aren't likely to be much different from what the time-and-motion studies will produce at CBS and NBC. "If the news divisions are now called on to be profit centers," says Arledge, "then we must be fiscally responsible and change how we cover the news—before others do it for us."

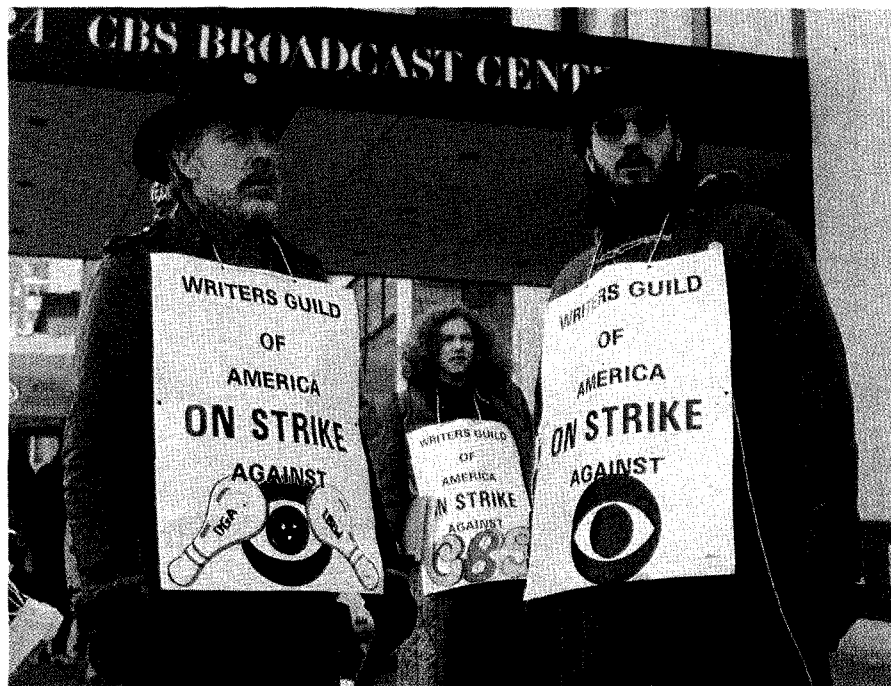
In the old TV days—seven or eight years ago—Arledge was the executive who offered Dan Rather \$2 million a year to work for ABC. These days, no one at ABC, CBS, or NBC seriously debates whether network news operations should be cost-conscious. What's more, the networks have acquiesced to the new owners' notion that news programs must pay their own way rather than be supported by the entertainment schedule.

For management, the attacks on expenses were the easy part—though the cutbacks in staff have touched off some unusual labor strife. Last week, the news-

room union at ABC and CBS went on strike over management's desire to trim personnel without regard to seniority. The harder part is being faced right now as executives try to figure out how their leaner, more constricted organizations will gather and present the news.

We see no increase in revenues for the first three quarters of [1987]. . . . Our costs continue to go up. While 1988, with the election and the Olympics, could be a

News has a budget for 1987 of around \$290 million. With the CBS decision to cut back on its morning news programming, giving 90 minutes to the entertainment division, Tisch didn't even need the back of a Tour d'Argent menu to calculate that a lot of money—his money—was being spent, essentially, for the 22 minutes of *The CBS Evening News With Dan Rather*. Tisch took note of the "swollen" 65-person London bureau, the "redundant" crews based in Rome, and—



WRITERS' BLOCK: Staff cutbacks have set off labor strife at ABC and CBS.

good year, there is no assurance that subsequent years will bounce back to the healthy revenue and profit growth that we once took for granted.—CBS News memo

SOME CHANGE IN NETWORK news was no doubt inevitable, dictated by concerns about the popularity of local newscasts, the competition from cable and independents, the soft advertising market, the new auditors from Wall Street, and, above all, the unsentimental expectations of the new owners. The three networks' own inconclusive news rivalries also added to the sense of gridlock. Each network has one clear news winner—NBC's *Today* in the morning, ABC's one-topic program *Nightline*, and CBS's magazine perennial, *60 Minutes*. In the showcase nightly news, all three are closely bunched in ratings and prestige, each with a competent, admired anchor.

The first decisive break with the present developed out of what began as a pleasant year-end tour of the CBS European bureaus by CBS's new proprietor, Laurence Tisch; his news president, Howard Stringer; and their wives. CBS

back in New York—the atelier of 11 artists employed to produce visuals for the *Evening News*. A stranger to journalism for the first 63 of his 64 years, Tisch listened as correspondents voiced the correspondents' timeless complaints about getting on the Rather program only twice a month. The reaction was predictable: do the Rather show with fewer people.

Tisch was also intrigued by European news-gathering procedures. Many stations rely on syndicated tape packages, which are broadcast newsreel-style. Back home, Tisch asked Stringer for deep, deep cuts and got them last week. The plan calls for closing three news bureaus, in Bangkok, Warsaw, and Seattle; at least 200 layoffs, including perhaps 20 on-air correspondents, out of the news staff of 1,200; plus other operating savings—all intended to reduce the 1987 budget by up to \$30 million. "Streamlining is painful," Stringer acknowledged. Among the most pained was Rather, an intensely competitive man who sees the cuts as directly affecting his ability to stay even with his evening rivals.

If streamlining means fewer newsroom employees and more video packages,

ONE INSIDER PREDICTS THAT ABC'S EVENING NEWS WILL START TO LOOK LIKE THE OLD CRONKITE SHOW.

then the future is in previews at CBS. Two weeks ago, the *Evening News* carried a story on the "Ivan the Terrible" trial in Jerusalem. An Israeli pool camera had recorded a courtroom confrontation between John Demjanjuk, accused of being a sadistic Treblinka guard, and Eliyahu Rosenberg, a Treblinka survivor. Pooled picture arrangements are often necessary at trials, but in this case CBS didn't even get an outside-the-court report from its local correspondent. Instead, the tape of the scene was transmitted to New York, where Rather did the voice-over. "No CBS film crew at \$250,000 a year, no high-priced [CBS Tel Aviv correspondent] Bob Simon, only the transmission charge," mused a CBS pro-

Too many resources, too much money, has undone network news. . . . When management talks of "cuts," they are using the wrong word and setting the wrong tone. "Cuts" are like taking the chrome strips off the fenders of an expensive, oversized gas-guzzling automobile. It . . . still costs too much to drive.—Memo from Av Westin, vice-president, ABC News

AS THE NETWORK TRAILING in both news and entertainment ratings, and therefore in advertising revenues, ABC has the least to lose in any major remaking of its programs. You can't fall out of the basement, television wisdom holds, and so

World News Tonight was moved to 6:30 in the New York market, coming on earlier than its opposition and—not so incidentally—opening up the 7 P.M. slot for the enormously profitable game show *Jeopardy!* *World News Tonight* also borrowed a page from *People* magazine, introducing a "Person of the Week" every Friday night.

But these were still cosmetic changes at the edges of the news. In January, Roone Arledge assembled his senior executives and producers at the Lowell Hotel to consider what ABC could be like "if we were starting right now." Though ABC has much the same news organization, technology, and corporate pressures as CBS, Arledge and his planners came out with different solutions.

ABC's plans, first of all, got caught in some executive-suite politics. Though Arledge has a contract with Capital Cities/ABC running through 1990, there have been reports that it was unhappy with his lingering *sportif* style and might offer him a golden handshake. After the meeting at the Lowell, Av Westin, one of the executives present and the overseer of such ABC News shows as *20/20* and *Our World*, was inspired to put down on paper his thoughts about how ABC ought to reinvent itself. Westin called his eighteen-page single-spaced document "Days of Penury, Days of Affluence." The penurious times were the sixties, when Westin was a young producer and when ABC News, with few resources,

had to anticipate stories and act prudently. By contrast, in the days of affluence—a period that seemed to commence with Arledge's arrival—sensible journalism often yielded to big spending.

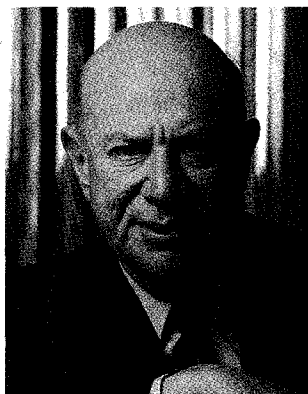
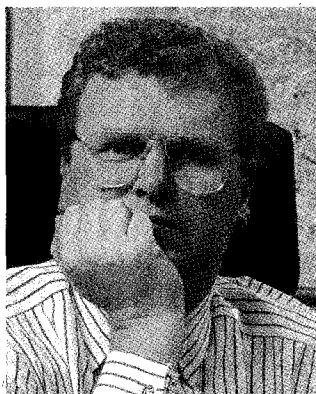
Westin sent his ideas to Arledge, to other ABC executives, and to "downtown"—to Cap Cities/ABC chairman Tom Murphy and president Daniel Burke at their offices on East 51st Street. Photocopies also ended up in the hands of reporters. Westin says the document was written as a magazine article; some of his critics within ABC say it was meant to be Westin's application for Arledge's job. If that was the intention, it hasn't worked, at least so far. Westin was removed from his posts at ABC—the news hounds of Cap Cities/ABC seemed most upset that the memo got in the papers. But Westin remains on the payroll, at \$500,000 a year (no days of penury for him).

Executive jockeying aside, Westin is a thoughtful, experienced television journalist. His proposals point to where the new ABC News is heading (one of management's allegations against him is that he in fact gathered others' Lowell Hotel views under his byline). Westin and Arledge agree, for example, that it may not make sense for ABC to keep crews in Chicago if the local ABC-owned station can cover the spot news or if a nonunion bureau can be set up in St. Louis.

Specifically, the new *World News Tonight* will reflect more and more of Arledge's own personality-oriented news values, as well as budget-induced staff cuts. Arledge says he wants to get certain ABC people on the air more often: for example, Pierre Salinger, James Wooten, and Sander Vanocur. These correspondents would be assisted by off-air talent—legmen and legwomen modeled on the old-time newspaper reporters at police headquarters, who phoned in the raw material for stories to their city desks ("Hello, sweetheart, gimme rewrite").

In TV terms, these unseen, presumably younger, certainly less well paid hands would furnish tape as well as copy for the on-air correspondents. Sometimes they might appear on the newscast themselves. In effect, ABC would be creating a class system, consisting of first-magnitude stars and "others." Again, as with CBS, the mid-level people would disappear.

All this would happen incrementally. While the future may not go back to the days of penury, it will nevertheless be a little like the past. "If you want to know what *World News Tonight* will look like in the 1990s," one member of the Lowell



THE \$30-MILLION UNDERSTANDING: Stringer and Tisch of CBS.

ducer in Washington. "That's how we're doing business."

Stringer puts a more upbeat spin on these developments. He says he won't "dismantle" CBS's news-gathering operation—"We still have twenty bureaus"—or turn the *Evening News* into the "domain of stars sitting in Washington and New York." For one thing, that would look too much like local TV, where "generic" anchors do narrations. And CBS would forfeit its global reach, further blurring differences between local and network newscasts. Stringer's plan is to emphasize "analytical reporting"—reducing the expensive coverage of a lot of breaking news. By definition, if TV news is not based on being first with exclusive images, then it must be reflective.

Besides cutting costs, this analytical approach acknowledges the network's prospective inability to compete for spot news—the local news broadcasts go on first, after all, and CNN is on 24 hours a day. With less breaking news and more analysis, Stringer creates a different CBS News broadcast, and comes out where Tisch wants—with fewer people.

group says, "think of the old Walter Cronkite news, with its resident company of reporters—Rather at the White House, Roger Mudd from Capitol Hill—each appearing every night."

More viewers want to see national and international news on their network newscasts. . . . There is relatively little interest in seeing more international news coverage on local newscasts. —From NBC's "The News Mission Study"

OUTWARDLY, NBC NEWS PROJECTS a picture of health and confidence. The *NBC Nightly News* gains a perceptible lift from NBC's entertainment schedule and from *Today*—as well as from its own good work. After years of trailing the *CBS Evening News* in the ratings, *Nightly News* has edged ahead in six of the past nine weeks.

Because of these successes, NBC feels freer to go after a higher circulation. The *Today* show, for example, spent over \$2-million to be a highly visible presence in Australia during the America's Cup. Both *Today* and the *Nightly News* will spend a week in China in September, at comparable cost and with comparable added attention. NBC's new president, Robert Wright, a GE man, approved a significant expansion of the new schedule, adding a fifteen-minute business show to the early-morning lineup. In September, too, a Sunday edition of *Today* will start, to run against CBS's Sunday-morning magazine. All this added time will help GE "amortize" news costs in the currently desired fashion.

But even the leading network has been looking over its shoulder. Concerned about the news competition from local stations, NBC commissioned "The News Mission Study" last year, to explore viewer attitudes about network versus local news. The study produced the unsurprising conclusion that viewers want local newscasts to give local news and network newscasts to give national and international news. More pointedly, though, the

study found that viewers perceive network journalists to be knowledgeable and professional—and look for those qualities when they turn on the news. NBC executives take that finding as justification for continuing to put NBC programs on the road, and showing off correspondents.

NBC also has its McKinsey report pending. The McKinsey teams have already visited domestic bureaus; this week, they make the circuit of European bureaus, while NBC News president Lawrence Grossman returns from an inspection tour of the Far East. NBC is also counting heads, looking into non-NBC sources for tape packages and considering alternate ways to cover developing news—for example, by relying more on coverage by affiliates. Tim Russert, an NBC News vice-president, says that while these won't be "Draconian" measures, "the reality is, there will be change."

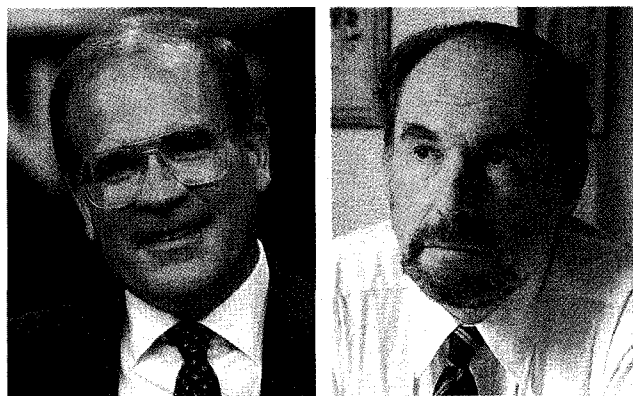
In fact, NBC may be farther along the news curve of the future than either of its rivals. Some indications have appeared on the *Nightly News*. As recently as two years ago, it did one weekly "Special Segment"—an attempt at more thorough analysis of a single story. Currently, *Nightly News* does a "Special Segment" every night, and some of them run over four minutes. The *Nightly News* has also brought along specialized reporters: for example, science correspondent Robert Bazell, who has been consistently strong in covering the AIDS epidemic. Finally, NBC has steadily pushed Tom Brokaw into more cross talk—live interviews from his anchor desk of newsmakers at the scene of the story.

As NBC increases the length of its stories and expands Brokaw's interview role, the quota of spot-news stories and bureau reports will be lowered. The new NBC news will begin to look like some other familiar, and modestly budgeted, television programs—Ted Koppel's cross-talk *Nightline* and Robert MacNeil and Jim Lehrer's *NewsHour* on PBS.

Viewers strongly reject the proposal that the networks might become wire services for expanded local news-

casts, which would present all [the] news. —"The News Mission Study"

ONE MODEL FOR THE FUTURE OF network news would be the worst-case possibility: no network news at all. NBC, for one, was worried enough about this potential development to ask viewers what they would think if the networks became merely



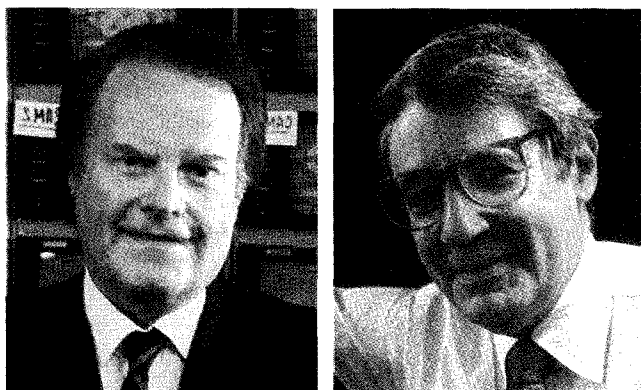
FRONT-RUNNERS: Wright and Grossman of NBC.

news suppliers for local newscasts. The audience was decisive: It didn't want Chris Wallace working for Chuck Scarborough.

The question wasn't completely off the wall, viewed from the owners' self-interested perspective. Of the three networks, only NBC makes money right now. Of course, neither of the parent corporate entities of ABC or CBS actually loses money. Their stations in New York, Chicago, Los Angeles, and other big cities—as well as their nonbroadcast operations—more than make up for network losses. For 1986, for example, Cap Cities/ABC reported a net income of \$447.7 million, although the ABC network was an estimated \$50 million in the red.

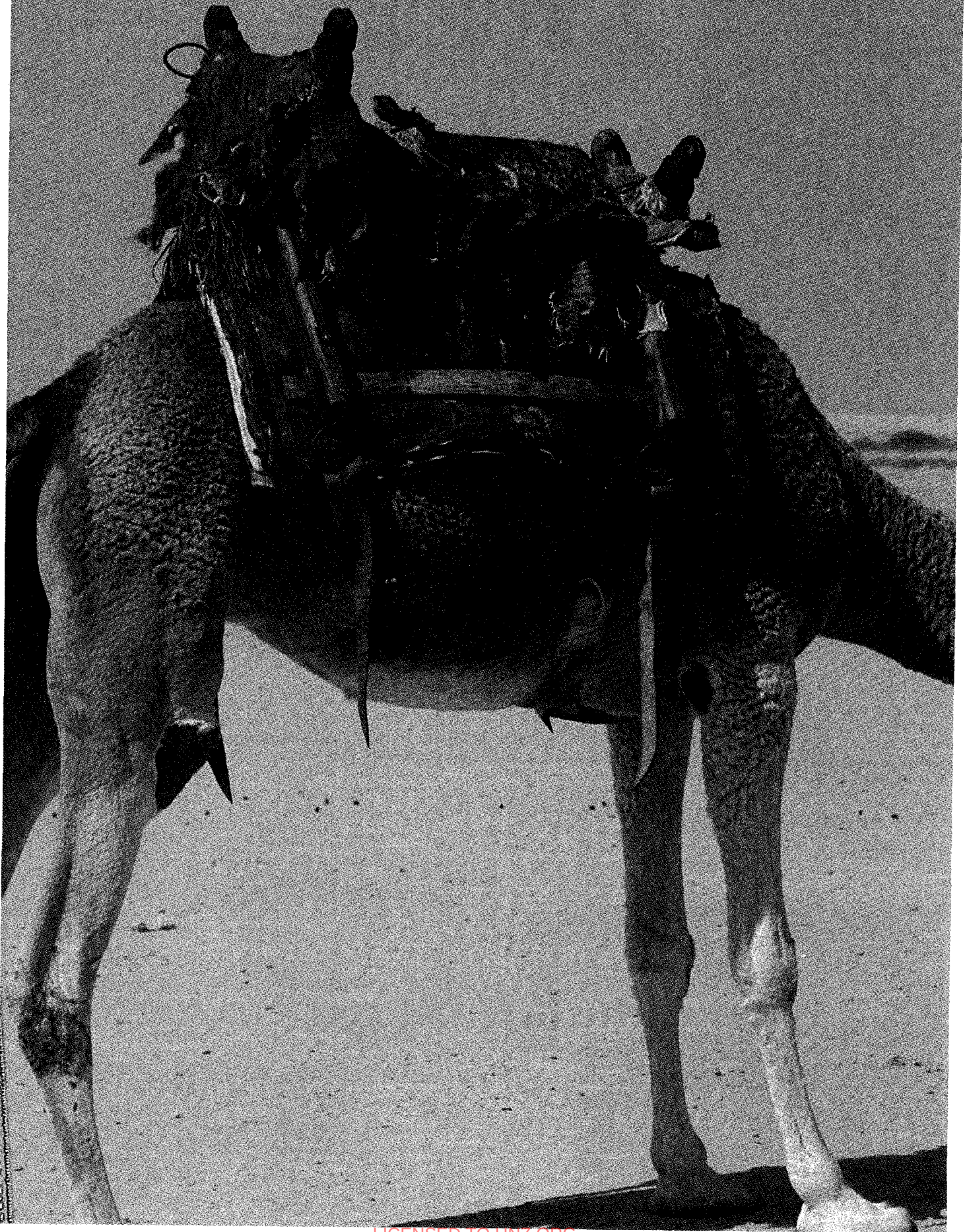
Rather than disappearing, the network newscasts of the near future will probably reflect the downsized news organizations that are putting them together—news operations with fewer bureaus and correspondents, more syndicated packages, and greater reliance on braceros and other low-visibility harvesters of the news crop.

The stars will still shine, and—probably for the better—the networks may at least achieve a certain "product" differentiation as each tries to find a winning and cheaper formula. Most likely, the ratings leader will still have a polished look, producing a sparkling miniature of the "days of affluence" shows the networks trained viewers to appreciate in the seventies. The trailing networks' newscasts, on the other hand, may stir even dimmer memories—of fifties newsreel-style news.



EXECUTIVE INFIGHTING: Arledge and Westin of ABC.

HOW WARREN BEATTY, DUSTIN HOFFMAN, AND ELAINE

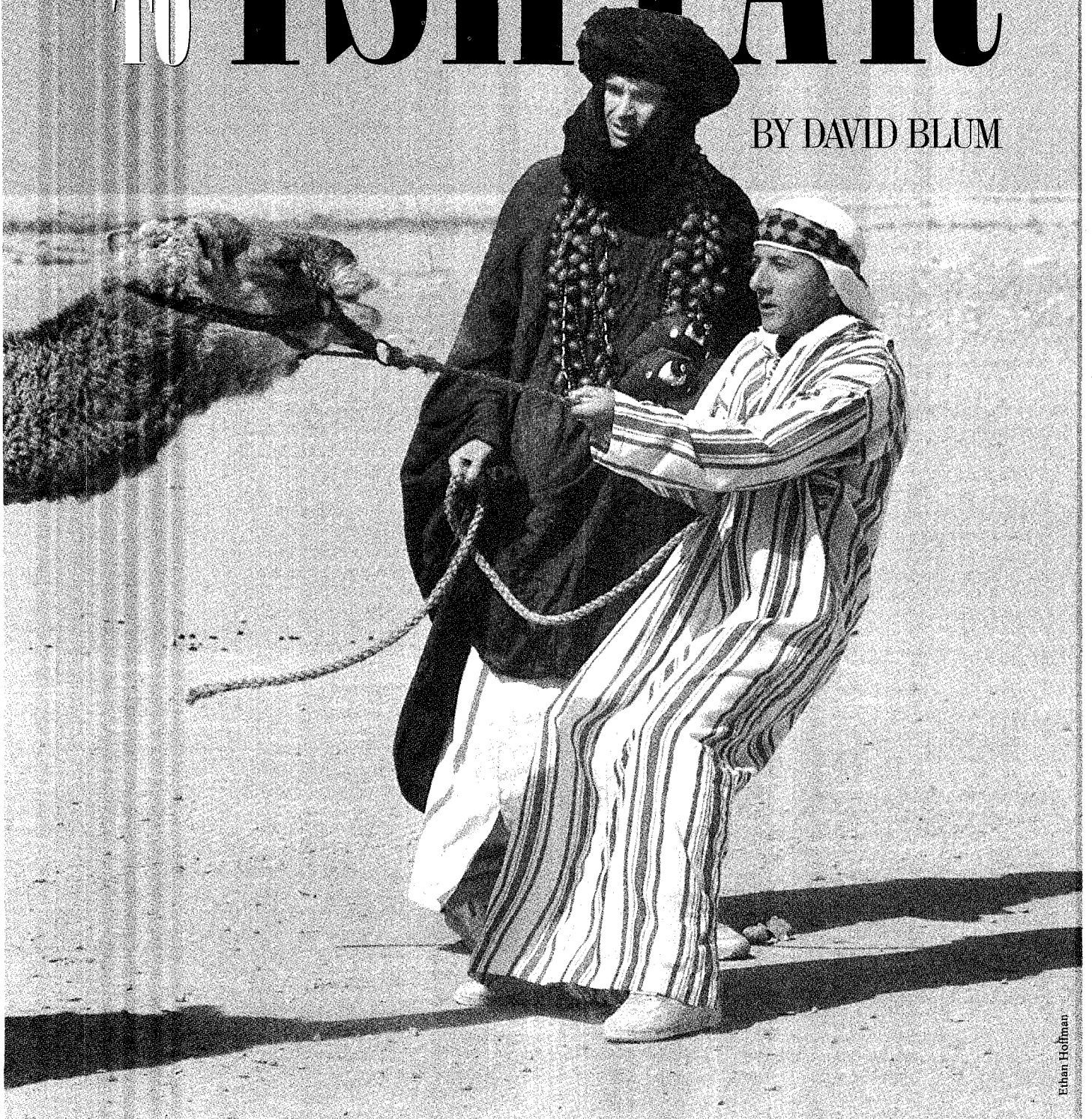


AY MADE A FARCE IN THE DESERT FOR JUST \$40 MILLION

THE
ROAD
TO

'TSHTAR'

BY DAVID BLUM



Ethan Hoffman

ALMOST SINCE THE DAY IT WAS ANNOUNCED, ELAINE MAY'S *ISHTAR* HAS BEEN REGARDED AS A POTENTIAL DISASTER.

WARREN BEATTY JUST EARNED \$6 MILLION FROM Columbia Pictures, but he doesn't really think that's any of your business.

These days, the 49-year-old actor-director-producer is especially upset about the weekly *Entertainment Tonight* segment in which the relentlessly chipper Mary Hart usually recites the top five movies—ranked according to earnings, not artistic merit. The public, to his thinking, gets as wrapped up in the competition for first place in movies as it does in professional football, which is his own passion.

Beatty is deeply concerned about the obsession the public seems to have with the inner workings of the studios—who's on top and who's about to be fired.

"I think to some extent it might be good to let these very cautious and very intelligent businessmen take care of their own business," Beatty said recently, in his first magazine interview in almost a decade. His baby-soft voice climbed several decibels to make this point: "And if things cost too much and they don't make a profit, they won't do it anymore. They'll lose their job." It should also be noted that Beatty—the producer of four big movies (*Bonnie and Clyde*, *Shampoo*, *Heaven Can Wait*, and *Reds*) and no flops—doesn't think \$40 million is too much to spend on a movie.

"Everything in the movie you have to measure in relation to the return on it," he said. "Saving money per se is not any particular skill."

Beatty's own next movie just happens to have cost \$40 million, out of which comes his \$6-million salary. It's called *Ishtar*, and it's set to open all over the country on May 15. Almost since the day it was announced, *Ishtar* has been regarded as a potential *Heaven's Gate*—the classic \$44-million bomb that brought about the downfall of a movie studio and helped focus moviegoers' attention on budgets. It's a comparison that Beatty deeply resents. "What you're hoping for is that an audience will go in for an hour and 45 minutes and have a nice time," he says.

Before you decide whether Beatty is right or wrong, you might want to consider the Case of the Perfect Camel, and the Flat-Desert Brouhaha.

THE CASE OF THE PERFECT CAMEL

IT WAS SEPTEMBER 1985, AND PRODUCTION WAS ABOUT to begin on *Ishtar*. A contemporary road picture in the style of the old Hope-Crosby movies, it stars Dustin Hoffman and Beatty, who also produced it and brought in his old friend Elaine May, a 55-year-old writer-director, to write and direct. Hoffman, 49, and Beatty play two down-and-out singer-songwriters who've gone to Morocco for a nightclub gig and get caught up in foreign intrigue. Much of the movie was set to be shot on location in North Africa, where the two superstars were to ride across the desert on a camel.

So one of the first things the production needed to buy was a camel.

Specifically, it needed a wide-eyed camel that would look blind onscreen. A couple of production staffers were dispatched to Marrakech with a blank check to find a Perfect Camel and four stand-in Perfect Camels.

In a matter of minutes on their first day of talking to camel dealers and salesmen, they found a Perfect Camel for about \$700. It also happened to be the first camel they looked at.

So they didn't buy it.

"We had lots of time to spend, and lots of money," recalls a production source close to the camel. "We didn't want to go back to the office and say, 'Elaine, guess what. We bought the very first camel we looked at!' We figured what the hell, we'd keep looking. We told the camel dealer, 'Thanks a lot. We'll get back to you.'"

Two days went by. The camel buyers continued their search through the Sahara for the Perfect Camel and the necessary backups. But every camel they looked at suffered by comparison with that first, exquisite camel. The humps would be too large or too small. The facial hair would be beige or brown. It was always something. (It's important to know that a camel search is no cheap date. Every minute of a production staffer's time on a location shoot—at union wages, with costly travel and hotels—is worth money, and days of it can cost thousands of dollars.)

Finally, they figured they'd been looking long enough.

"Let's see if we can buy that first camel we looked at," the buyers agreed. So they went back to the dealer who'd showed them that lovely specimen.

"Remember us? We'd like to buy that camel of yours that we looked at the other day."

The dealer shook his head. "Sorry," he said. "We ate it."

THE FLAT-DESERT BROUHAHA

DUNES, ELAINE MAY THOUGHT. DUNES. I WANT BIG dunes in my movie. I mean, *Ishtar* is a movie that takes place largely in the African desert, so shouldn't there be some big dunes in it?

So her production designer, associate producer, and other key people went looking for big dunes. It wasn't just a matter of finding any old big dunes, either. They had to find big dunes alongside a luxury hotel, so that the director, stars, and crew wouldn't have to trek several hours each day across the desert to shoot the movie.

It was not easy to find a luxury hotel in the middle of the African desert.

After several weeks of searching through several countries, Paul Sylbert, the production designer, finally found some big dunes to his liking in the south Moroccan Sahara—with two comfortable hotels right nearby. "It was a miracle that somebody had built those hotels," Sylbert says. They booked the necessary fancy suites for the stars, and proceeded to set up production.

But once Elaine May arrived and took a good look at the dunes, she started to think: Maybe I don't want only big dunes. People have an image of what a desert looks like—endless and flat. Maybe I should shoot some of the movie on a flat desert.

"You want to shoot on a flat desert?" Paul Sylbert asked. "But we've got dunes here. You wanted dunes."

"No," May said, "I think I want a flat desert."

So Sylbert had to hire several people at union wages and spend about ten days, but he did it. He took a square-mile area in the vicinity—right where all the big dunes were—and had his team of workers scrape away the dunes. After nearly two weeks under the hot desert sun, Sylbert managed to turn a desert full of big dunes into a flat desert.

"It was incredible," Sylbert remembers. "Right there, right smack in the middle of all those dunes, I'd built Elaine a flat desert." Sylbert is an amiable fellow. If someone wants to turn big dunes into a flat desert, that's fine with him.



IN ANCIENT TIMES, "Ishtar" referred to the Babylonian goddess of love and war. In Elaine May's script, it refers to a country that appears to be Morocco. (For several months last year, Columbia Pictures tried to think of a different name for the movie, but after coming up with more than 40 alternatives, including "Blind Camel" and "Ishtar Hotel," they gave up.)

May's shooting script is a classic buddy picture—focusing on two very different men joined for comic purposes. It begins with a standard movie premise—ordinary people trapped in an extraordinary circumstance—and never veers very far from that formula. In this case, it's two American singer-songwriters in Morocco for the only gig they can get (aside from one in Honduras); they suddenly find themselves ensnared in a complex political intrigue involving a secret map, a beautiful left-wing terrorist (played by Isabelle Adjani), and a bumbling CIA operative (Charles Grodin).

What separates May's script from, say, *The Man With One Red Shoe*—the Tom Hanks remake of the French comedy-thriller about a violinist caught in a spy caper—is a level of satirical bite and intelligence that is rare in contemporary movies. May's script has the occasional gem that may send viewers into convulsions. And while her brainy humor may elude some moviegoers, it also takes an exhausted movie genre and wakes it up a bit.

The most talked-about plot element of *Ishtar* will almost certainly be the fact that May decided to play the two stars against their public personas—Hoffman is the handsome rake and Beatty is the nerdy nebbish who can't attract girls. In fact, there's the faintest hint of homosexuality in Beatty's character; Adjani, who is a girlfriend of Beatty's in real life,

Elaine May ended up shooting more than 50 takes of one scene, with three cameras rolling at all times.

BEATTY AND HOFFMAN AS SINGER-SONGWriters.

doesn't fall for him in the movie.

The physical distinctions between the two actors will be obscured somewhat by age. Moviegoers who haven't seen Warren Beatty since *Reds* will notice crow's-feet around the eyes and a slight-

ly pasty complexion. Hoffman may benefit by comparison: Though he looks older than Beatty (he's actually the same age), there's still a boyish quality to his narrow face and compact physique.

The first third of the movie takes place in New York, where May shows the two performers at rock bottom: Hoffman getting stared off the stage on open-mike nights for bad Jewish jokes; Beatty working as a Good Humor man; Beatty talking Hoffman out of a suicide leap. They go to a singles bar (shot at Amsterdam's), where Hoffman coaches Beatty on how to pick up girls. By the time they decide to accept their agent's offer of a booking in Morocco, their characters have been more fully developed than those in any Hope-Crosby picture.

In *Ishtar*—the country where they get stuck on their way to Morocco—the story becomes hopelessly complex. Without Hoffman knowing, Beatty gets himself enlisted as an agent for a leftist terrorist group; and Hoffman, without telling Beatty, starts working for the CIA. Pitted against each other unwittingly, the two men set off on a trip through the desert on a blind camel, leading to a wild, incomprehensible windup in an *Ishtar* nightclub where Beatty and Hoffman sing happily ever after.

Through it all, they spend most of their time trading Elaine May barbs:

"Look at the birds," Hoffman says, awaking in the desert after a brief fainting spell. "Are those vultures?"

"I'D RATHER RIDE DOWN THE STREET ON A CAMEL THAN GIVE AN IN-DEPTH INTERVIEW," SAYS WARREN BEATTY.

"Yeah," Beatty replies. "You fainted. I guess they thought you were dead."

"You mean," Hoffman says, "they're here on *spec*?"

That'll get a big laugh at the Loews 84th Street, but will free-lance-writer jokes play in a Nebraska shopping mall?

LAST NOVEMBER 16, J. L. OF SHERMAN OAKS, CALIFORNIA, asked this question of the "Personality Parade" column in *Parade* magazine, read by more than 31 million people:

"What has really happened to *Ishtar*, the \$30-million movie with Warren Beatty and Dustin Hoffman, scheduled for release this Christmas? They say it has been rescheduled for the spring. But one hears that the comedy is so disappointing, Columbia is keeping it under wraps indefinitely. True?"

"Not true," *Parade* replied. "*Ishtar* obviously is not ready for Christmas release and requires more postproduction preparation."

There is something in the movie business called Word of Mouth. It is usually heard well before a movie's release—often within weeks after shooting has stopped—and it is transmitted alongside water coolers, in meetings, at Russian Tea Room lunches, and everywhere else that obsessive movie people gather. *Platoon* had Good Word of Mouth, which means that beginning last September, people started saying to one another, "I hear good things about *Platoon*"; and by November, people were saying, "I hear *Platoon* is sure-fire Oscar material." Of course, most of these people had never seen *Platoon*—they were merely repeating Word of Mouth.

Ishtar is a textbook definition of a movie with Bad Word of Mouth.

Ever since the first news of a collaboration among three of the most temperamental, idealistic, and creative forces in show business—Beatty, Hoffman, and May—people have been suggesting it was a doomed project. Then, when they heard its cost had shot up to \$40 million, they were *sure* it was doomed. Until the day *Ishtar* started shooting in October 1985, most people assumed the cameras would never roll. And then, after the release date was pushed back from November 26 to May 22, everyone—from the top ranks of movie executives to the readers of *Parade*—started to believe that *Ishtar* might qualify as a genuine disaster.

Officially, Columbia Pictures has said nothing about the movie at all. The public announcement of the postponement came in a two-page ad in *The Hollywood Reporter* last August. One page carried the word "*Ishtar*" in white, Arabic-style lettering against a black background; the other page said simply, "National release May 22, 1987." Columbia yanked from theaters trailers that promised *Ishtar* for Christmas, and Beatty insisted that it wasn't a postponement at all—merely an official announcement of the release date. As of January, Columbia Pictures flacks were still authorized to offer just one sentence about the movie to the public:

"*Ishtar* is a comedy adventure starring Warren Beatty, Dustin Hoffman, and Isabelle Adjani, produced by Beatty and directed by May, scheduled for a May release."

Beatty productions are typically cloaked in secrecy, but none more so than *Ishtar*. Many big-budget movies seek advance publicity, but no journalists were allowed on the *Ishtar*

set—not even friends of the stars. All production workers were instructed not to talk to the press. For months, magazines were under the impression that Beatty would honor interview and photo requests, but for the most part, he has remained elusive. He had been rumored to be planning all sorts of promotional gimmicks. One nationally syndicated Hollywood column reported that he would appear in the Macy's Thanksgiving Day Parade, riding a camel.

"In a way, I'd rather ride down the street on a camel than give what is sometimes called an in-depth interview," Beatty said, referring to the kind of questioning he abhors most—about his private life. "I'd rather ride down the street on a camel *nude*... in a *snowstorm*... *backwards*."

May agreed to talk over the phone but declined to say anything. "If you can," the press-shy director said sweetly, "I'd appreciate it if you didn't mention my name in your article."

May decided to play the two stars against their public personas—Hoffman is the handsome rake and Beatty is the nebbish who can't attract girls.



WITH ISABELLE ADJANI ON THE CAMEL.

And Columbia chief David Puttnam has distanced himself from the project.

"It was agreed prior to my joining Columbia that I won't involve myself in the release of this particular picture," Puttnam wrote in response to an interview request last August. "It's all too common in this industry for incoming heads of studios to take the credit or blame (!) for work negotiated by their predecessors. I don't want to be guilty of this."

Puttnam's arrival at Columbia couldn't have been welcome news to the people making *Ishtar*. The British filmmaker had publicly criticized both stars—Hoffman for his work on *Agatha*, which Puttnam helped produce, and Beatty for *Reds*, which Puttnam attacked as an example of overspending. As a result, Beatty felt no need to push the pace of production just to give Puttnam a Christmas release for 1986. (To date, Beatty hasn't even let Puttnam see the film.)

In the end, of course, it is entirely possible that *Ishtar* will turn out to be a comic masterpiece. May has been regarded as a comic genius ever since her partnership with Mike Nichols first made her famous in 1960. Her movies, in particular *The Heartbreak Kid* and *Mikey and Nicky*, have reflected a quirky brilliance and led many to feel her full talents have yet to be realized. Her reputation as a difficult perfectionist has plagued her since she went to Hollywood in the sixties.

"If Elaine May keeps her name on *Ishtar*," one production executive pointed out, "it will be one of the first times she has ever done that willingly in her career as a director. She'd be happiest if she could keep *Ishtar* in the editing room forever, and never release it."

The facts support that widely held assumption. A Broadway-bound play she wrote in 1962, *A Matter of Position*, closed in Philadelphia because she refused to make changes. She went overbudget on her first movie directing effort, *A New Leaf*, in 1969—and finally tried to remove her name when Paramount Pictures took it away from her. May refused screen credit on the 1971 Otto Preminger film, *Such Good Friends*, for which she wrote the script. And stories of her inability to complete work on *Mikey and Nicky* are legendary; she filmed it in 1973 and approved an authorized cut of the movie in 1985.

At this moment, May is still making changes on *Ishtar*. A few weeks ago, she got an inspiration about restructuring the movie, and that has meant another round of late-night editing and mixing for the dozens of people required to put *Ishtar* together. "It's brilliant," said one production source, "but it's thrown everything into turmoil."

By May 15 of this year, no matter what happens, Columbia Pictures has promised a finished version of *Ishtar*. And it will deliver one, regardless of the final product's quality. The advent of home video and cable has made it possible for major films, particularly those with world-famous stars in them, to make back their money without being huge hits. That must have been Columbia Pictures' belief when it spent \$40 million to make *Ishtar* and still is—but nevertheless they'd like the film released in May.

Is the making of *Ishtar*, as some believe, a triumph of a brilliant director over the skeptical Hollywood establishment?

Or is it, as others argue, further evidence that studio movie budgets have become bloated beyond all reason—meaning that in the long run, fewer movies will be made?

BY 1964, WARREN BEATTY HAD MET THE TWO PEOPLE who would ultimately prove necessary to get *Ishtar* produced almost a quarter century later. One of them was his young press agent, Guy McElwaine. And the other was an immensely talented young writer and actress, who shared Beatty's disdain for most of the movie projects offered her, by the name of Elaine May.

Beatty was then one of America's leading sex symbols. He'd

befriended a producer named Charles K. Feldman, who was pushing Beatty to make a movie based on Beatty's life-style. It was to be about a young man who couldn't help but attract beautiful women, and Beatty was to star. But they needed a screenwriter for this project, which they were going to name after Beatty's own trademark telephone whisper: "What's new, pussycat?"

At that time, Elaine May and Mike Nichols had reached the pinnacle of their fame as humorists.

Nichols was already moving toward a career in theater directing, and his partner seemed more inclined to write and act. In 1964, Beatty approached her as a possible screenwriter for the "Pussycat" project. She turned him down (Woody Allen

"She'd be happiest if she could keep *Ishtar* in the editing room forever," says one executive.



ELAINE MAY.

later got the job), but they became close friends and sometime collaborators.

In 1978, they did *Heaven Can Wait*, a remake of the 1941 comedy *Here Comes Mr. Jordan*. That credit—on what turned out to be a \$120-million hit—revived May's sagging career and brought her frequent assignments as a script doctor. She did considerable uncredited rewrite work on Beatty's next movie, *Reds*, which was nominated for the Best Original Screenplay Oscar. And despite all the arguments over who wrote what for *Tootsie*, no one disputes the fact that May contributed Bill Murray's character to the script.

"Elaine is the exact opposite of everyone else in Hollywood," says her friend Charles Grodin. "She's always fighting to get as little credit as possible, to keep her name off movies, to not be invited to the parties. She's happier without any of that."

Following the enormous success of *Tootsie*, Beatty, Hoffman, and May began to discuss a three-way collaboration. "I'd

"YOU HAVE TO BE VERY CAREFUL IF YOU'RE GOING TO SAY NO TO WARREN," SAYS EXECUTIVE GUY McELWAIN.

said to Elaine that if she wanted to write a movie, that she should write a movie," Beatty says. "I said that we should try to make a movie that she wrote and directed. I said I would produce it for her."

Beatty makes it sound so simple; and in Hollywood, when Warren Beatty wants to make a movie, it usually *is* that simple.

"I've never been a person who runs around making a lot of movies," he says. "I've never been able to get interested in that. I read the script. I thought it was funny. I decided to do it."

So at that point, Beatty approached his former press agent, who'd since become head of Columbia Pictures.

McElwaine didn't really know May, but he knew quite a bit about her reputation as a difficult, expensive director who had trouble finishing her movies. But he also had the same awe-struck admiration for Beatty that most of his colleagues do—enough to cause temporary blindness, if not outright insanity.

"All you have to do is look at Beatty's track record as a producer-star," says McElwaine, who left Columbia shortly after shooting finished on *Ishtar* and now works as an independent producer on the Columbia lot. "You have to be very careful if you're going to say no to something of Warren's, because his record as a producer-star is almost 1,000 percent. It probably is 1,000 percent in terms of just recouping on a per-picture basis, cash."

In spring 1985, Beatty and May met with McElwaine at his Burbank office and pitched the notion of *Ishtar*—at that time just the barest bones of a plot, and the casting concept of pairing Hoffman and Beatty. Afflicted with Beatty Blindness, McElwaine gave a go-ahead on one of the

most expensive comedies in the history of the movie business.

Ishtar CAME TO LIFE ONE SUNDAY AFTERNOON IN 1985 IN the house in the Hollywood Hills that is sometimes Beatty's home.

To read the script of *Ishtar*, he assembled a group of trusted friends—an odd amalgam of actors and writers who had become a private support group for one another, for a decade or more in some cases. Because most of them were nowhere near as famous as Warren Beatty, their friendship with him had remained private and unobserved.

Among those present that day were Herb Gardner, the playwright whose *I'm Not Rappaport* had just opened on Broadway; Peter Feibleman, a writer and the executor of Lillian Hellman's estate; David MacLeod, a cousin of Beatty's and the associate producer of *Heaven Can Wait* and *Reds*; Marlo Thomas, a longtime friend of Elaine May's; Charles Grodin, who starred in May's *The Heartbreak Kid*; and Dustin Hoffman, whom May had worked with on *Tootsie*.

Once everyone had assembled in the living room, May passed out scripts and the reading began. Parts had been assigned, and most people had been given several different ones to read.

"It was very clear that we were hearing a terrific script," one participant said much later, "one that should and would get made into a movie. It had problems, but it was very, very funny, and very Elaine."

It was also clear that if *Ishtar* got made, it would be at a lavish price.

Without Hoffman knowing, Beatty gets himself enlisted as an agent for a left-wing terrorist group; Hoffman starts working for the CIA.



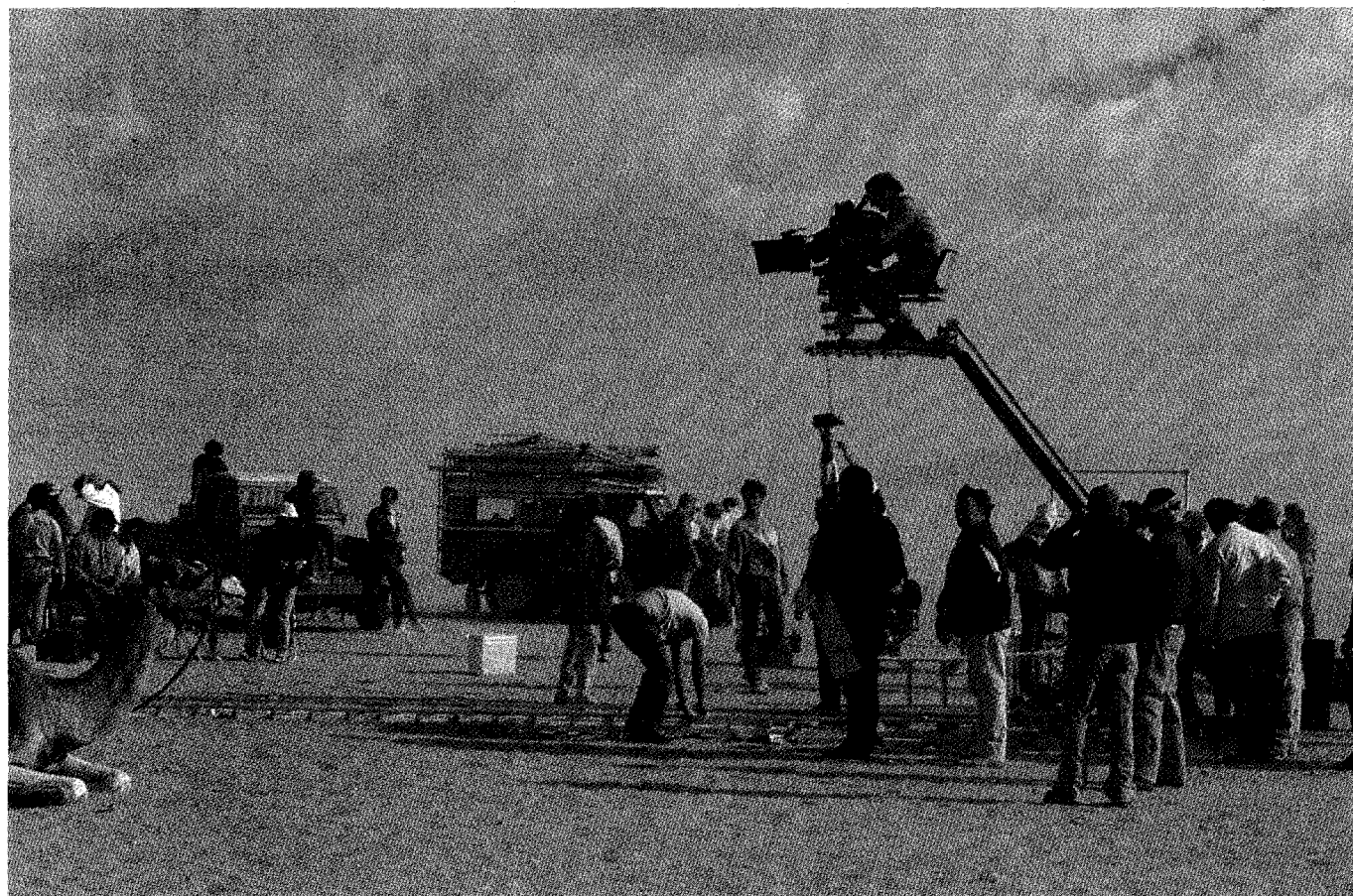
BEATTY WITH ASSORTED TROUBLEMAKERS.

ELAINA MAY IS A WOMAN OF many words," says one of her closest professional colleagues. "However, the word 'cut' does not happen to be among them."

On a frigid day in early 1986—actually, it turned out to be two days because of May's particular vocabulary affliction—two busloads of extras, three enormous cameras, thousands of feet of wire and cable, dozens of technicians, and two movie stars crammed into the subterranean confines of the Trax nightclub (now defunct) on West 72nd Street to shoot an early scene of *Ishtar*. Had everything gone according to plan in Morocco, this scene would have been in the can for months.

They were already well beyond the \$27.5-million budget originally set for the movie. And this shoot was costing even more than most filming done on location in New York, because they were using an Italian camera crew—headed by Vittorio Storaro, who won an Academy Award for *Reds*—which meant, according to New York union rules, that the production had to hire a New York "standby" crew, whose job was mostly to sit around, eat doughnuts, and read the New York *Post* while earning scale and overtime and getting meal penalties.

And now the musical segments of the



movie were about to be shot—which meant two big stars doing something they'd never done, and a hundred people earning huge hourly salaries to do whatever May instructed. The scene involved the two would-be singers performing

their own composition, "Since We Left 'Nam," at the open mike with a large and stone-silent audience watching them.

"Dustin and Warren would do a take, and Elaine would watch them or look at the video monitor and say, 'Fine, let's do it again,'" a production staffer recalls. "Once or twice they didn't mind. Five times. Ten times. But by the time they got back from lunch, and after stopping to rehearse the song again and again, they were tired. But Elaine didn't want to stop. 'Let's do it one more time,' she'd say, and do it ten times. She never gave them any directions, never said to do it again this way or that way. It was always 'Let's do it again.'"

She ended up shooting more than 50 takes of the same scene, with three cameras rolling at all times.

UNTIL THEN, BEATTY AND HOFFMAN—BOTH KNOWN for their difficult temperaments on movie sets—had been models of good behavior. Hoffman spent much of his time between takes telling ethnic jokes to the extras and crew; Beatty, though more reserved, still had an aura of cooperativeness and good nature. "They were so aware of their reputations as difficult perfectionists themselves," said G. Mac Brown, the movie's New York production manager, "that they were obviously trying extra hard to be easygoing and friendly."

Hoffman's reputation has been widely chronicled over the

"This was the kind of film where nobody would say, 'Sorry, we can't afford that,'" says one production source.

SHOOTING IN MOROCCO.

years. On *Tootsie*, he was reported to have fought bitterly with director Sydney Pollack over scene after scene. But on the set of *Ishtar*, he was as gentle and kind as could be. He memorized the names of extras and always offered a kind word. He en-

tertained the crew with jokes, riddles, and puns. "He was exactly the opposite of what we'd been led to expect by the hype," said a colleague of Beatty's. "He was a good person, a friend to everyone."

A friend, most particularly, to Beatty—whom he hadn't known well before their *Ishtar* collaboration. They almost instantly became comrades, seen together around town at bars and restaurants. What might have been at first an actor's instinct to work on his part grew into a genuine friendship, one that colleagues say has lasted well beyond the end of shooting. And for Beatty—who is often considered diffident and private on a movie set—that marked a significant change.

But tensions were bound to show. After lunch on the second day at Trax, Beatty and Hoffman were visibly angry; May's deliberate pace seemed finally to be getting to them.

"Okay," May said to the two actors late on the afternoon of the second day, after they'd finished the fortieth take of the same shot. "Let's do it again. We didn't quite get it."

"Elaine," Beatty said wearily, "we got it before lunch."

By the end of the second day, the production *had* to move on, and May knew it. So she wrapped up the scene as best she could, though everyone watching felt she was still dissatisfied, still wanting to shoot it again.

"I think that if Elaine could have her way," said one person who had been on the set, "she'd *still* be shooting that movie."

"SOME OF US THOUGHT COLUMBIA WAS ABOUT TO SHUT DOWN PRODUCTION ON THE MOVIE," SAYS ONE STAFFER.

TO UNDERSTAND WHY ELAINE MAY HAD NOT WORKED behind a camera in over a decade—and why it took the collective star clout of Beatty and Hoffman to get her another job—it is necessary to flash back to *Mikey and Nicky*.

It was very late at night, probably past three in the morning, in the summer of 1973. A camera crew stood on a Los Angeles street as May continued to work on an exterior shot.

It was the first night for the camera operator; May had already gone through several cameramen on the movie, which was way over budget with hundreds of hours of film in the can. He'd been shooting a conversation between the two main characters in the movie—John Cassavetes, a two-bit hood with a contract out on his life, and Peter Falk, an old friend who'd been given the job of setting up the killing.

The movie had been largely improvised up to this point, in the style of the movies Cassavetes himself directs, and often the camera rolled for hours as the two men talked to each other in and out of character about whatever happened to be on their minds.

But at this particular moment, the two stars were not talking to each other at all. Falk had walked down the block to talk to a friend, and Cassavetes wandered off the set entirely.

Still, the camera kept running.

And running.

After several minutes of shooting film of a scene with no actors in it, the new camera operator called "Cut!" and turned off the camera.

May, who'd been sitting quietly behind the cameraman, suddenly jumped from her seat.

"Why did you turn the camera off?" she yelled. "You don't say 'Cut.' I say 'Cut.' I'm the director, and only the director says 'Cut.'"

"I know," the camera operator replied, "but the actors left. They walked away!"

To which May answered, "Yes... but they might come back."

May ended up shooting 1.4 million feet of film for *Mikey and Nicky*—possibly a record ratio (140 to 1) of film shot to film shown, since the finished product was only 10,000 feet. The average ratio is around 20 to 1. *Gone With the Wind* was made from only 475,000 feet of film.

AFTER TAKING TWO YEARS TO EDIT THE FILM FROM a suite at the Sunset Marquis Hotel in Los Angeles, May refused to let Paramount Pictures distribute the movie because it *still* wasn't ready. Finally, after lawsuits started to fly, May took two reels of the movie from the Paramount lot and stored them in a friend's garage in Connecticut. So the movie (or at least, the part of the movie Paramount still had on hand) was shown for a few days to fulfill contractual obligations, though it was never given a real release. Still, it was in theaters long enough for *The New Republic's* film critic, Stanley Kauffmann, to rank it as one of the ten best American movies of the decade.

(The movie was finally released last year in an edited version approved by May—ten minutes *shorter* than the Paramount version. Go figure.)

Last fall, the Museum of Modern Art honored *Mikey and Nicky* as part of a directors' series, and after an early-evening showing one November day, May wandered over from her

editing room at the Brill Building, at 49th Street and Broadway, to make one of the few offstage public appearances of her life.

"I was sued," she said softly, "and the movie studio gave it back to me with the words 'Here.' I think I was sued because they so hated the movie. The guy leaving the studio [Frank Yablans, now an independent producer] told the guy coming in [Barry Diller, now chairman of Twentieth Century Fox] that it was a comedy for the summer."

Standing nervously in front of a microphone and looking for support from the sea of admiring faces, she talked about what *Mikey and Nicky* cost her.

"It was difficult for me to get directing jobs because I seemed sort of crazy," she said. "They accused me of taking the negative. But then I wrote *Heaven Can Wait*, and everything was all right.

"Hollywood," she concluded, "doesn't care what you did as long as you're making money for them."

HERE'S HOW IT WAS SUPPOSED TO BE ON *Ishtar*, and how it turned out. Production was supposed to begin in August 1985. It was supposed to involve eight weeks of shooting in Morocco, a couple of weeks off, then six weeks of shooting in New York. Almost all the Morocco shots, as well as the New York ones, were to be done on location. It was supposed to finish shooting by Christmas. Editing was supposed to begin after the New Year, and a rough cut was supposed to be available for screenings by August or September 1986. Beatty and Hoffman were supposed to go to California in September to shoot a music video to help promote the movie. Editors at *Esquire* believed Beatty would pose for the cover of the magazine.

The movie was supposed to be in theaters by November 26. And, of course, it was supposed to be nominated for several Academy Awards.

It worked out a little differently.

Production began in October 1985. It took about three extra months to make the necessary preparations. The script went through several changes as time wore on. Casting now became a matter of finding bit actors who could block out an entirely different period than had originally been planned; the same held true for the production team.

Ishtar lost one major member of that team right away—its original cinematographer, Giuseppe Rotunno, for many years Federico Fellini's camera chief, who couldn't change his schedule to accommodate the delays. So when he quit, Beatty hired Storaro, whose experience at shooting a comedy was minimal. Probably the funniest movie he'd worked on before *Ishtar* was *Last Tango in Paris*.

Once work got started, everything took a little longer and cost a little more than it should.

"This was the kind of movie where nobody would say, 'Sorry, we can't afford that,'" says Mac Brown, who monitored the budget. "Not that people were spending wildly. But you never had the feeling that money was the main issue—creativity came first."

When it was discovered that a camera-repair piece was needed from the United States, a New York location coordinator was flown to Morocco with it—for fear that if it were shipped as a package, it might get lost or held at Customs. The production paid for the coordinator's plane ticket and put him up in a hotel room in Morocco for a week.

And when it was discovered that suitable locations for three important indoor sequences could not be found in the Middle East, the production shipped pieces of one set back to New York and built others from scratch at an additional cost of \$250,000.

Then there was the scene that involved Beatty and Hoffman standing on the seventeenth-story ledge of a New York apartment building. Because the production was behind schedule, the scene was being shot in winter instead of spring, and because conditions were icy, the location was switched to a six-story building with a substantial scaffolding that would ensure the safety of the stars (that change must have pleased Beatty, who has a mild fear of heights anyway).

It was also discovered that the musical numbers, a fundamental part of the movie's comic premise, simply weren't ready. From the beginning, people were worried that the songs, written by songwriter-actor Paul Williams, weren't quite right.

"When we were in Morocco," remembers Paul Sylbert, "we'd be eating dinner and Paul would run in with his latest and sing it for us while we ate. And believe me, it was not the kind of music you wanted to eat to."

OF COURSE, THAT was partly intentional; Beatty and Hoffman were supposed to be bad songwriters. But the songs had to be *just* bad enough yet *just* good enough, and so did Beatty's and Hoffman's performances. And the more May shot of them singing, the more it became apparent that the two stars simply needed more time to rehearse. So in late February—already way behind schedule, with no end in sight—the production halted for several days so that Beatty and Hoffman could have a chance to get their act together.

"Some of us on the set thought Columbia was actually about to shut down production on the movie, what with all the rumors," said one low-level production staffer. But instead, Columbia continued to pay everybody, as it was contractually obligated to do, after production came to a halt, and Beatty and Hoffman feverishly practiced their musical numbers.

By all accounts, it turned out to be worth it. Their climactic scene in the *Ishtar* nightclub, Chez Casablanca—designed by Paul Sylbert to be a parody-replica of Rick's Cafe in *Casablanca*—is supposed to be a howler with the two performing several of their original numbers.

"It is," Charles Grodin assures, "a hilarious movie."

The two stars became comrades, and the friendship has lasted well beyond the end of the shooting.



DESERT MADNESS.

PROPPED UP AGAINST THE WALLS OF THE KAUFMAN Astoria Studios, one or two miles away from the movie theaters that will be showing *Ishtar* in just two months, is a folded-up version of Chez Casablanca.

That is where the final sequence was shot over several days and nights. It's also where—on the night of the Academy Awards presentation last year, which turned out to be the last night of shooting—Warren Beatty gave a huge bash with wide-screen television sets, so that the cast and crew could watch the Oscars without leaving. At 10:12 P.M. on March 24, the production officially shut down. A pool had been put together so people could bet on the exact time and date that *Ishtar* would finally wrap; everyone in the crew

had participated in it, at \$5 a bet. When the winner of the pool was announced, it prompted a cynical shrug from everyone else—it was, appropriately but unfairly enough, the production accountant who guessed right.

It is now almost a year since that night. May and her team of editors remain huddled in the Brill Building, working feverishly to finish the movie in time for its May release.

Production staffers report that the process has taken so long because of May's perfectionism. She works on a different schedule from most people's—showing up at about 11 A.M. and keeping her editors at their machines until late at night. It's all part of her obsession with the minutest details; once on *Mikey and Nicky*, when a sound timer made a slight error, she is supposed to have crawled across the screening-room floor, rolled up the timer's pants leg, and bit him. She intended the gesture as a joke.

MAY HAS RECENTLY started to show rough prints to her close friends (not including anyone from Columbia Pictures, of course), and some of them have found the plot a little confusing. So she has

been thinking of writing a short speech for Charles Grodin to make near the end, to clear things up. That will require more editing, more mixing.

The other day, Mac Brown got a call from the Astoria Studios about what to do with the Chez Casablanca set. It's not unusual to keep the set intact for a little while, just in case the director decides to reshoot something. Brown figured it had been a year—enough time to know whether there'd be any more reshooting.

But instead he was told, *Don't* destroy that set just yet. We're still not done.

AH, MY NON-ACHING BACK

A LONGTIME SUFFERER FINDS IT'S ALL IN THE MIND

BY TONY SCHWARTZ

FOR MORE THAN A YEAR, I TRIED everything to relieve the pain. I wasn't picky. I visited orthopedists and physiatrists, got adjusted by a chiropractor and readjusted by an osteopath. I stretched with a physical therapist, meditated with a Yogi, endured an acupuncturist, and spent two weeks at a "pain center" 1,000 miles from home. I stopped jogging because I feared it was too jarring, gave up tennis to avoid twisting, ceased lifting my children for fear of the wrenching. I spread lumbar cushions about the house, filled the freezer with ice packs, and kept a heating pad ready under the bed. I straightened my posture, strengthened my abdominals, and took to sitting in an orthopedically designed chair.

I even tried confessional therapy, shamelessly recounting my sad saga in these pages last winter ("Oh, My Aching Back," *New York*, March 10, 1986).

Nothing helped.

Nothing, that is, until I saw John Sarno last July. Altogether, I visited Dr. Sarno three times over a three-week period—twice with some 50 other patients. In the eight months since then, I've been almost totally pain-free. With the doctor's blessing, I've thrown out my lumbar cushions,

put away my heating pad, and resumed sitting in a soft, comfortable, non-orthopedic chair. I've tried to maintain good posture, but purely for reasons of vanity. I've resumed picking up my children, and I don't worry about bending at the knees. I play tennis whenever I can, and I jog three miles on most days. The only stretches I do are before and after a run. Last month, in a burst of macho ambition, I even began lifting free weights several times a week—squats, curls, bench presses, the works.

Nothing hurts.

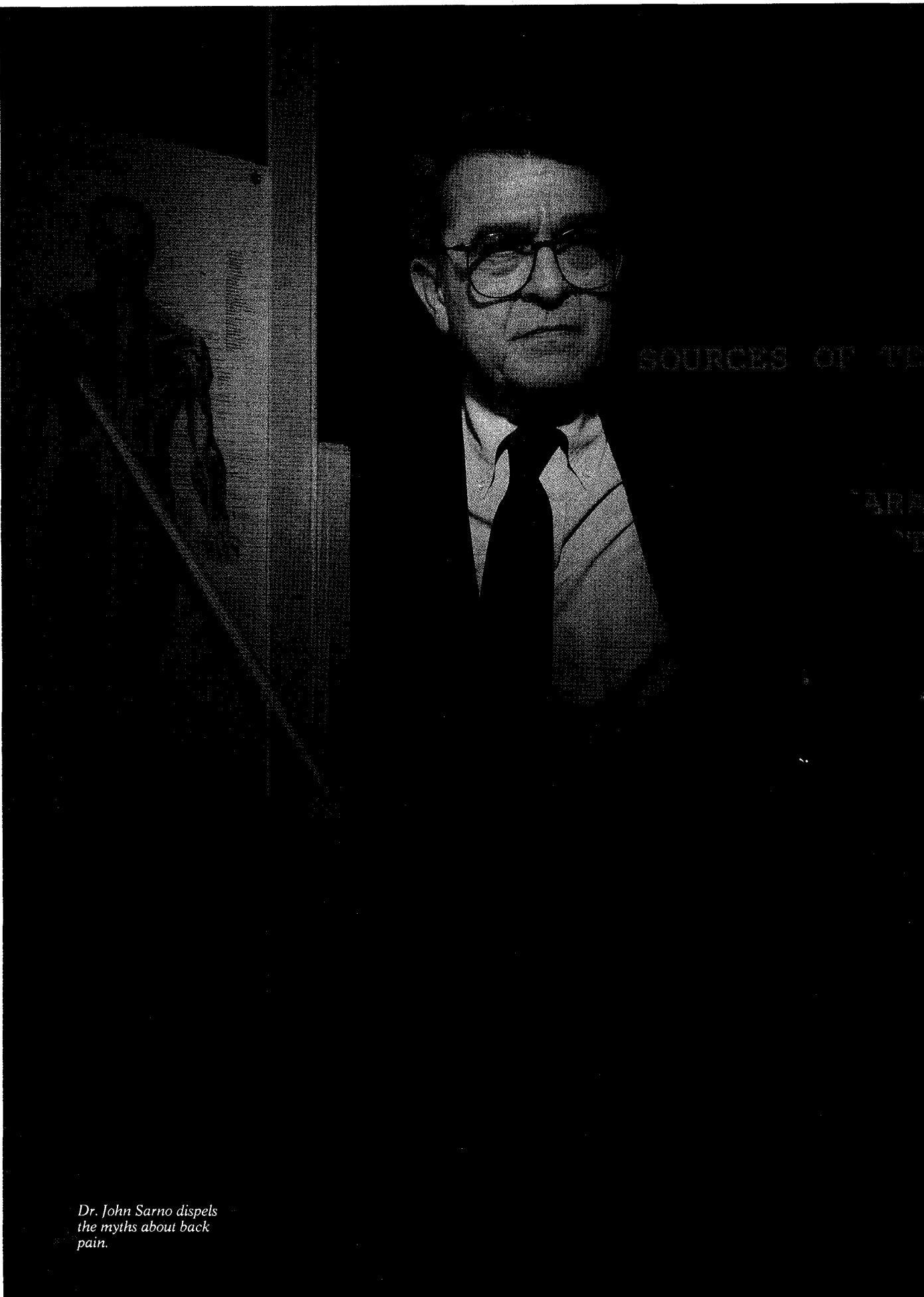
What does bother me is hearing about others who are still suffering when I'm convinced that they, too, could be helped, quickly and nonsurgically, by Dr. Sarno's method. I have sent several back-pain sufferers to Dr. Sarno, and all have gotten relief. I can't help wondering if Mario Cuomo, whose chronic pain helped dissuade him from running for president, might have benefited from seeing Dr. Sarno, or whether quarterback Joe Montana might have avoided back surgery.

A physiatrist at New York University's Rusk Institute of Rehabilitation Medicine, Dr. Sarno has a deceptively simple but quite radical approach to back pain. He believes that in more than 95 percent

of all cases, back pain is due not to structural abnormalities or spinal injuries but to tension. Even for patients with herniated disks that show up on myelograms and CT scans, Dr. Sarno contends that the pain in most cases comes not from the disk but from muscle spasms triggered by tension.

Dr. Sarno believes that tension—conscious or unconscious—causes constriction of blood vessels leading to the muscles and nerves in the back, and often to those in the shoulders and neck as well. The deprivation of blood, and of the oxygen it carries, can cause painful muscle spasms and nerve pain. The pain itself creates fear, which prompts more tension and anxiety, and this leads to further constriction of the blood vessels. The result is a vicious cycle of pain. Dr. Sarno calls the condition Tension Myositis Syndrome, or TMS. It is the diagnosis he makes for the overwhelming majority of back patients he sees. Surgery is rarely indicated.

Perhaps most radical of all is Dr. Sarno's style of treatment. It is, in effect, a talking cure—knowledge therapy. While he sees all patients privately for a consultation and physical examination, the heart of the treatment is two two-hour lectures that Dr. Sarno gives in suc-



*Dr. John Sarno dispels
the myths about back
pain.*

UNCOMMON WISDOM: *In Dr. Sarno's view, it makes no difference what sort of desk chair you sit in, nor does he believe that better posture has any effect on pain. The key is to eliminate fear.*

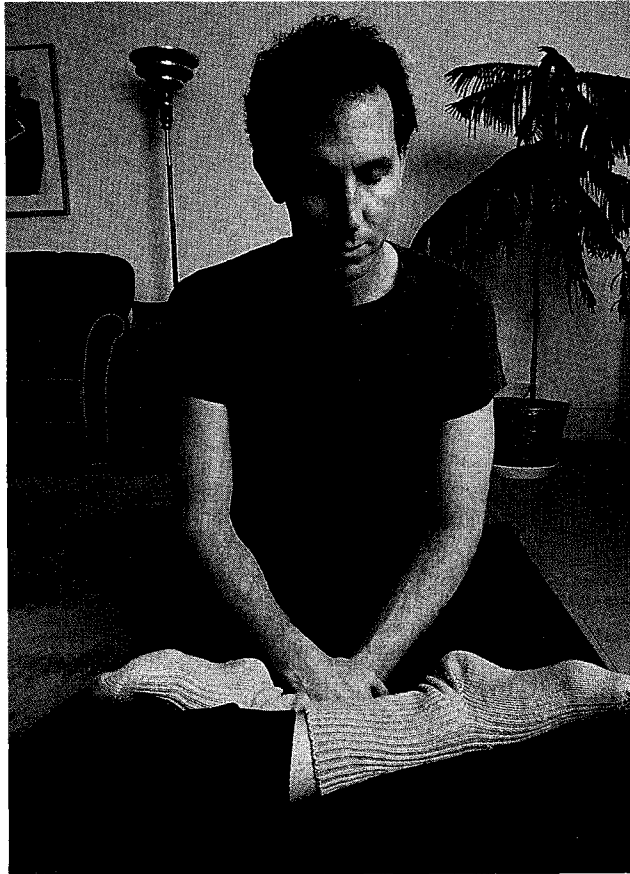
cessive weeks. During those talks, he spells out the physiology of tension and the nature of the syndrome from which he believes most patients suffer. He also sets out to dispel what he contends are the myths and deeply ingrained fears most people have about their backs. In Dr. Sarno's view, for example, it makes no difference what sort of mattress, car seat, or desk chair you use, nor does he believe that better posture, more careful lifting, or the use of a back brace has any effect on pain.

Patients with lingering doubts are invited to attend follow-up sessions that Dr. Sarno conducts, or to call him. In a few cases—mostly patients who are chronically bed-ridden or have severely limited mobility—he prescribes physical therapy. Unlike most doctors, Dr. Sarno does not believe that exercise—whether stretching or strengthening—reduces or protects against pain. Instead, he uses physical therapists to help patients overcome fears about resuming normal activities. Nothing is so critical to breaking the pain cycle, he argues, as eliminating fear.

The key to recovery, Dr. Sarno says, is attitude. Those patients who understand and accept his diagnosis—and he says that most eventually do—fare remarkably well. His goal is not to get people to eliminate tension from their lives—an expectation he considers unrealistic—but rather to help them stop expressing it physically, through their backs. He says that most of his patients report a full recovery—the pain subsides and they return to normal activities—within two to eight weeks.

Dr. Sarno's theories about back pain are, in fact, part of a growing body of research into the mind's impact on illness. Norman Cousins's *Anatomy of an Illness* describes how he used his conscious powers—laughter and courage chief among them—to triumph over a crippling disease he was given virtually no chance of surviving. A number of researchers have begun to study the role of endorphins, the body's natural painkillers, in reducing pain and overcoming disease. In *The Relaxation Response*, Her-

bert Benson, a Harvard doctor, has written about the remarkable impact that a mere twenty minutes of meditative breathing can have on reducing the incidence of high blood pressure, heart attack, stroke, and hardening of the arteries. And Steven Locke, a Harvard psychiatrist, recently published *The Healer*



BEFORE: Meditation did little to ease the back pain.

Within, a comprehensive survey of what he characterizes as the "new medicine of mind and body."

FOR ALL THAT, WHO WOULDN'T be skeptical of Dr. Sarno's claims? I was. I first heard about Dr. Sarno and his lectures soon after I hurt my back, two years ago. I believed from the start that tension was a factor. What I didn't believe was that anyone could tell me anything in a couple of lectures that would relieve my tension or my pain. For other sufferers, particularly those who've been diagnosed as having a herniated disk or another structural problem, the idea that tension is the main cause of their pain seems preposterous.

While a growing number of back specialists acknowledge tension to be a factor in back pain, none that I've encountered consider it as important as Dr. Sarno does. The only well-known back practitioner I've found who agrees with Dr. Sarno's thesis that the herniated disk does not cause pain is Dr. Hubert Rosomoff, a neurosurgeon and the head of the Comprehensive Pain and Rehabilitation Center in Miami, Florida. Dr. Rosomoff, like Dr. Sarno, believes that even when a herniated disk leads to sustained compression of certain nerves, numbness and loss of function is the ultimate result, not pain. Drs. Sarno and Rosomoff also agree that the pain comes from spasms in the surrounding soft tissues. But even Dr. Rosomoff—otherwise at odds with conventional medical opinion about backs—insists that stretching, strengthening, and good posture are critical to reducing and protecting against back pain. I myself attended Dr. Rosomoff's program and got some short-term benefits, but no enduring relief from back pain.

Even those colleagues who believe that tension is a factor in back pain tend to take exception to Dr. Sarno's citing it as the sole significant explanation. "Our studies show consistently that people with weak or tight muscles have a higher probability of suffering back pain than people with well-trained muscles," says Willibald Nagler, chairman of rehabilitation medicine at New York Hospital-Cornell Medical Center.

More traditional medical opinion rejects the notion that patients suffering from back pain should try even mildly strenuous activity. "Exercise is the last thing anyone should be doing if he or she has back pain," writes Dr. David Imrie, the author of *Goodbye Backache*. "Until the back heals, rest is the appropriate treatment." One colleague of Dr. Sarno's who is reluctant to dispute him openly says, "There is merit to his theories. Where I think many of us part company with him is over the idea that tension explains nearly all back pain. I'm skeptical of anyone who says he has a diagnosis that applies across the board. What concerns me is that Sarno may fail to

diagnose structural problems that don't lend themselves to his form of treatment."

It was only after writing the story of my back for *New York* that I reconsidered seeing Dr. Sarno. At the end of my piece, I wrote, half-kiddingly, "If you know someone who works absolute wonders on backs, I'm still open to suggestions." To my surprise, perhaps 75 people wrote, each with a different miracle cure—everything from rolting to restructuring to Reflexology. For the most part, I was unmoved. A half-dozen of the letters, however, were testimonials to Dr. Sarno from former patients, and they all were equally passionate.

"The reason that I'm so enthusiastic about Dr. Sarno," wrote one woman, "is that I suffered chronic lower-back pain and sciatica for six years—until I met Dr. Sarno. That was three years ago, and I am no longer suffering any of this. I was pregnant last year and had no pain." Another man wrote from Michigan saying, "I can only tell you that [Dr. Sarno] worked for me and I had gone to bed at least four times during the worst of the pain, saying that I was never going to get up again."

Perhaps the most convincing letter came from a woman whose saga sounded much like mine: "I had suffered severe back pain for six years," she wrote. "I visited many of the practitioners that you did, and tried many of the remedies that you tried—23 doctors in all—without relief. I was totally disabled, unable to work, bed-ridden most of the time. After following Dr. Sarno's program, I recovered, as did most of the patients I met in his program. Each had a long history of back pain.... In my opinion, Dr. Sarno is the only doctor with the answer for back pain."

These testimonials, I learned later, mirrored Dr. Sarno's own findings. In the summer of 1982, he conducted a random survey of 177 patients he'd treated, none more recently than a year before, some as much as three and a half years earlier. Two thirds of the patients reported total relief from pain. Another 14 percent reported substantial relief, interrupted only by mild and temporary recurrences. Only 16 percent experienced no relief—and the majority said that they'd rejected Dr. Sarno's TMS diagnosis from the very start, an attitude that he believes virtually precludes recovery.

Dr. Sarno is finishing a new study, devoted to patients who came to him with

herniated disks that had been documented by a CT scan or a myelogram. As of this writing, he has compiled results on 71 such patients, all of whom underwent his treatment program at least a year ago. Surgery had been recommended for nineteen of these patients by other doctors. For many others, surgery was given as an option.

More than 86 percent—61 of the 71 patients—reported a full or nearly full recovery, with only mild and short-lived recurrences of pain. All 61 had resumed normal activities, without restriction, and all but one accepted the diagnosis of

out there making claims about its supposed structural basis. I'm the only one making the TMS diagnosis, and frankly, I don't have time to do controlled studies myself. I'm too busy treating patients."

AFTER GRADUATING FROM the Columbia University College of Physicians & Surgeons, Dr. Sarno spent his first ten years in family practice. In 1961, seeking a new challenge, he undertook a second residency, in rehabilitative medicine. In 1965, he became the director of outpatient services at NYU's renowned Rusk Institute of Rehabilitation Medicine, and he is also professor of clinical rehabilitation medicine at NYU School of Medicine.

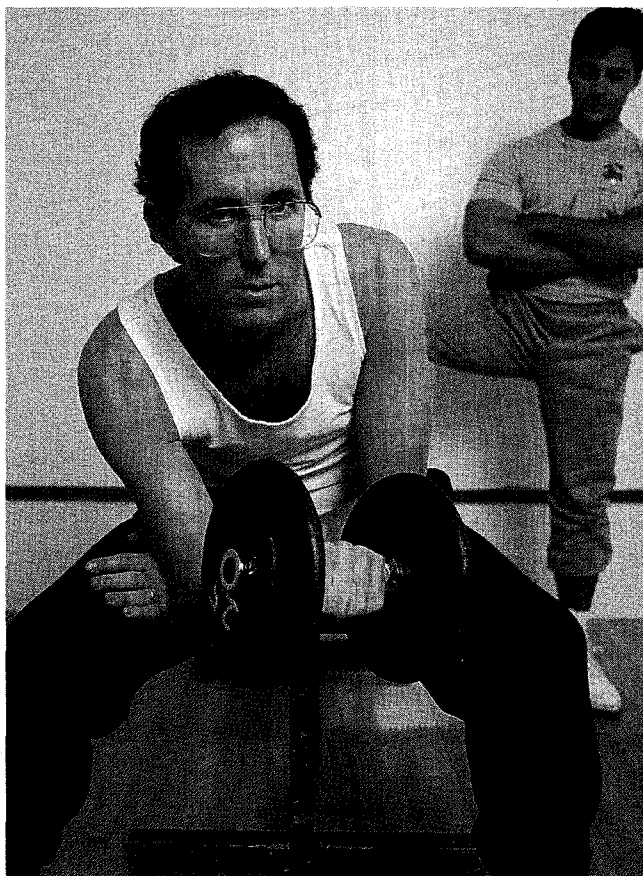
"When I began seeing patients with back and neck pain," says Dr. Sarno, "I assumed the problem was related to structural abnormalities. I used all the traditional treatments—injecting painful areas with a local anesthetic, prescribing stretching and strengthening exercises, recommending surgery for certain patients. The results were mixed at best."

Increasingly, he became convinced that there was no rationale for the treatments he prescribed. Patients would show up with evidence of degenerative arthritis of the joints of the last lumbar vertebrae. On palpation, however, Dr. Sarno invariably found that the patients also had tenderness in the shoulders, neck, and buttocks—which had no apparent relationship to the arthritis.

The second pattern Dr. Sarno observed was in the medical histories he took from patients. Nearly all, he found, had a

history that included one or more conditions associated with tension: migraine headache, heartburn, stomach ulcer, colitis, spastic colon, asthma, and allergies. In addition, although Dr. Sarno had no psychiatric training, he couldn't help observing that his patients regularly described themselves in similar ways: conscientious, compulsive, perfectionist, driven type-A personalities.

I WENT TO SEE DR. SARNO MYSELF on July 1, 1986. He examined me, took a medical history, and concluded that I fit the classic TMS profile. Although my pain was mostly in the lower back, I proved, on palpation, to be characteristically tender in the shoulders, neck, and but-



AFTER: Willing and able to engage in a variety of macho activities.

TMS as the sole cause of the original pain. None has chosen to have surgery.

Unfortunately perhaps, these findings are not based on the sort of controlled clinical studies that might give them credibility in the scientific world. Dr. Sarno has not sought to establish systematically the scientific basis for his results. Rather, he's been content to draw on some supportive research by others, buttress those findings with his own observations and hypotheses, and let his results speak for themselves. That's the essence not only of his lectures but of a book he's written on the subject, *Mind Over Back Pain* (Berkley, \$3.50).

"For years, no one has done any controlled studies on back pain," says Dr. Sarno. "There are armies of people

DISPLACEMENT: *Dr. Sarno believes that back pain is often a mechanism for avoiding the more direct experience of tension, as well as such feelings as anger. The pain is evidence of masked tensions.*

tocks. My history included migraine headaches as well as some digestive problems. And there was absolutely no doubt that I had the TMS personality—driven, compulsive, intense. Dr. Sarno told me that he was quite confident I'd be helped by his treatment, and that it was only a matter of time before I'd be out of pain.

I went to my first lecture the next week. It began with a description of the physiology of TMS, as well as a review of evidence that casts doubt on the traditional idea that back pain has a structural basis. Specifically, Dr. Sarno contends that the back is far stronger and more resilient than is generally believed, and that its real vulnerability is to the mind.

Tension and anxiety, he hypothesizes, trigger changes in the autonomic nervous system. Sometimes a physical event—bending, playing tennis—appears to be the cause, but in Dr. Sarno's view, tension is still the underlying cause. The resulting constriction of arterioles reduces blood flow and oxygen to certain muscles and nerves. Dr. Sarno makes an analogy to a long-distance runner who goes into oxygen debt and suffers from leg cramps and spasms. In the case of backs, tension prompts fear and more anxiety, which leads to further constriction of the arterioles and continuing pain. Indeed, the initial pain from a herniated disk—pressure on nerves—may itself generate fear and tension, which in turn triggers TMS. In other words, the mind sometimes interferes with the body's otherwise remarkable ability to heal itself.

Like many back-pain sufferers, I found the most effective short-term treatments were heat, ice, massage, and certain stretches. To Dr. Sarno, that makes sense, since those measures tend to increase blood flow. But he also believes, and my own experience bears him out, that such treatments give only short-term relief. If tension is what prompts the pain cycle, then long-term relief will occur only when the cause is treated.

Dr. Sarno's second lecture is devoted to the mind's role in back pain. While he argues that tension is the triggering agent for back pain, he finds that many TMS patients aren't necessarily conscious of such feelings. Indeed, he believes that back pain itself is often a mechanism for avoiding the more direct experience of tension, as well as such feelings as anger

and rage requires that the patient accept—consciously and unconsciously—that tension is the cause. Dr. Sarno uses the analogy of the stomach ulcer—a condition that many studies show is far less prevalent than it was ten or twenty years ago. The logical explanation, he argues, is that once the ulcer became widely seen as an expression of tension, sufferers had to find new physical outlets. The back became one.

Dr. Sarno believes that tension leads to a pain cycle that feeds on *itself*. For example, a patient suffering from back pain, fearful of doing further damage and experiencing more pain, almost invariably begins to restrict activities.

That's exactly what happened to me. One of the first activities I gave up was jogging. Among other things, that meant losing one of the best natural outlets for my tension. The next thing I cut back on was sitting, since it was painful. Because I need to sit when I'm writing, my work inevitably suffered—and I'm certain that created more tension. The whole cycle was depressing and debilitating. What began as a mild twinge in my back escalated into something much more painful—even as I eliminated activities that I felt put stress on my back. For more than a year, fear became a dominant force in my life.



FAMILY TIES: *Lifting a five-year-old daughter is no longer impossible.*

and conflict. The back pain becomes an unconscious way of shifting attention from the psychological to the physical. The pain itself, he argues, is evidence of a patient's masked tension.

For me, and apparently for most of Dr. Sarno's patients, the most difficult challenge was believing that mere awareness and acceptance of a TMS diagnosis could resolve the pain. Dr. Sarno has seen it happen in thousands of patients, but he isn't absolutely certain how it works. He hypothesizes that since tension is effectively masquerading as a physical symptom in sufferers, it will stop only when the charade is exposed. At that point, back pain can no longer serve its diversionary purpose. Exposing the cha-

ALMOST IMMEDIATELY AFTER seeing Dr. Sarno, I felt some relief. Tentatively, I decided to try to resume the life I'd led before my back began to hurt. For example, Dr. Sarno insisted that if my pain increased when I sat, it wasn't because the chair wasn't supportive but rather because I'd become conditioned to expect pain, and therefore got tense as soon as I sat. One of the first things I did after Dr. Sarno's initial lecture was to throw out the lumbar cushion I'd been using for support while sitting in my car. My pain increased almost instantly, but I told myself repeatedly that the problem was tension. Within a matter of days, the pain



"...has a perfectly delicious split personality."

BARBARA COSTIKYAN

New York Magazine, February 16, 1987



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FREE AT LAST: *Usually, I can figure out very quickly which tensions in my life might possibly be a factor, and the pain disappears almost immediately. When it doesn't, the first thing I do is take a run.*

no longer increased when I sat in a car.

Dr. Sarno also made it clear that while stretching was a terrific way to remain limber, it wasn't going to reduce my pain, nor prevent it in the future. After a year of dull, dutiful stretching 30 minutes every day, I stopped altogether. Nonetheless, with each passing day, my pain diminished, and my confidence in Dr. Sarno's diagnosis began to grow. The pain cycle was giving way to its opposite: a positive cycle that fed on itself.

Dr. Sarno believes that the very therapies doctors prescribe for back patients may serve to increase tension and reinforce the pain cycle. For example, doctors often give patients a dozen dos and don'ts: Be careful about the way you lift objects; strengthen specific muscles; avoid sitting in certain positions; sleep only on hard mattresses. The list can be endless. To the extent that the patients accept such suggestions and admonitions—and Dr. Sarno believes they're all myths—conditioning may occur. Lift without bending, or sit in a soft chair, and there is an immediate expectation of pain. The mind, unfortunately, cooperates, and the feared prophecy becomes self-fulfilling.

Two weeks after the second lecture, I played tennis. I was fine for a few hours, but by the next morning, my back hurt as much as it had in a month. Frightened, I called Dr. Sarno. He told me that it was quite typical to suffer recurrences—the unconscious is reluctant to let go of a physical outlet for tension that has proved so effective for so long. In addition, my own expectation that playing tennis would cause pain had probably been a contributing factor. Above all, he said, don't worry—and don't quit playing. Sure enough, by the next day the pain had just about subsided. My fears were fading.

A couple of weeks after that, I decided to try jogging again for the first time in more than two years. I'd quit jogging before I hurt my back, although I'd been a runner for more than a decade without incident. During the summer of 1985, I felt a pain in my left leg during a run. It was diagnosed variously as shin splints, a stress fracture, and tendinitis, but whatever the case, it continued to hurt every time I tried to run. Six months after the injury, my back began to hurt, and every doctor I visited said I might as well forget about jogging—forever.

During my first consultation with Dr. Sarno, a jogger himself for twenty years, I

told him this story. He said that the pain I'd had in my leg was almost certainly another manifestation of TMS. Once the back pain diminished, I decided to test his theory. I'd always loved running, and I wanted to start up again.

The first day, I drove over to a dirt track and jogged a half-mile, very slowly. My back felt fine, both during the run and afterward. My leg, which I still worried about, tightened slightly, but didn't really hurt. Over the next two weeks, I upped my distance and increased my speed. My back didn't bother me at all. As for my leg, whenever I felt the tightening sensation, I focused on the idea that the cause was tension. At a certain point, perhaps a month later, I realized I was no longer thinking about my leg. I've been running on hard surfaces ever since, simply because it's more convenient, and I have no fear of injury, either to my back or to my leg.

I've even used jogging as a way to take Dr. Sarno's theory about back pain to its logical extreme. Intermittently over the last several months, I've experienced mild recurrences of back pain. Usually, I can figure out very quickly which tensions in my life might be a factor, and the pain disappears almost immediately. When it doesn't, and I feel some of my old fears coming on, I take a run. It's akin to confronting a phobia.

IF TENSION IS NO LONGER BEING expressed through the back, the next question is, Where does it go? Again, Dr. Sarno can only hypothesize. For starters, he believes that the recognition and acceptance that one's back pain is caused by tension itself relieves tension. So does the progressive reduction in pain that most patients feel. In cases like mine, reviving an activity like jogging provides a significant alternative outlet for tension. And, of course, resuming a normal life has to be a load off anyone's aching back.

At the same time, when the back is no longer used as an outlet for tension, it may simply be experienced more directly. During the past few months, I've noticed that my own level of anxiety—particularly in stressful situations—has risen, although not dramatically. A small minority of Dr. Sarno's patients—8 percent of the sample in his recent study of patients with herniated disks—experienced new symptoms he considers manifestations of TMS: tennis elbow, neck twinges, even gout. Sometimes, he

recommends psychotherapy for patients with recalcitrant pain or severe anxieties. Far more often than not, however, he finds that such intervention isn't necessary to resolve the back pain.

OF COURSE, IF DR. SARNO'S TMS theory is right, why are other treatments—some of which take little or no account of tension—sometimes effective? Dr. Sarno thinks the answer may be that they're placebos. He speculates that back specialists with strong, confident personalities may be particularly effective at prompting a placebo reaction. A chiropractor, for example, tells the patient that he knows precisely what's wrong and uses his own hands to "adjust" spinal abnormalities alleged to cause pain. I saw several chiropractors, and the one with the most charismatic and persuasive personality did in fact sometimes manage to reduce my pain. The catch was that the relief never lasted for long.

Dr. Sarno believes that placebos provide temporary help at best. In his view, back surgery may often be the ultimate placebo. A patient willing to undergo such a radical procedure wants to believe that the outcome will be successful. Even so, surgeons themselves acknowledge that their results are mixed at best. As Dr. Sarno sees it, that's inevitable, since surgery usually doesn't address the underlying cause of the pain. Treatment of TMS, he argues, is not a placebo, since it has proved to be both dramatically and enduringly effective for the vast majority of patients he has treated. Put another way, Dr. Sarno's personal style might prompt temporary relief in some patients, but if his underlying thesis were not sound, he believes the symptoms of most patients would eventually return.

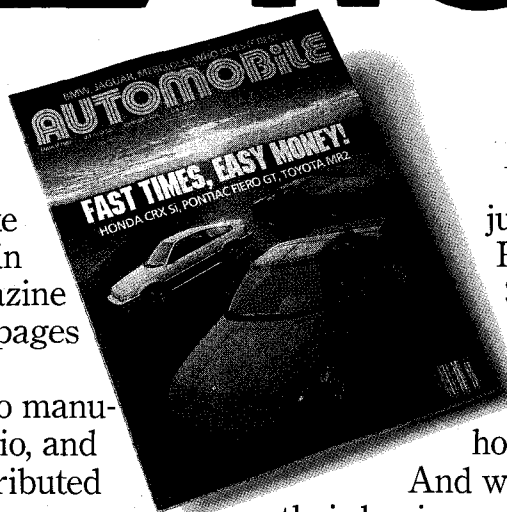
Relief from unrelenting pain was what I really sought from Dr. Sarno, and getting it so quickly and completely exceeded my best hopes. I've also been able to resume every one of the activities I'd given up—a substantial bonus. But in the long run, the most important thing I got was an extraordinary sense of control over my own body. I no longer fear reinjuring my back. Even more important, if my back does begin to hurt again, I'm totally confident that I have the power to overcome the pain. It's a great feeling. ■

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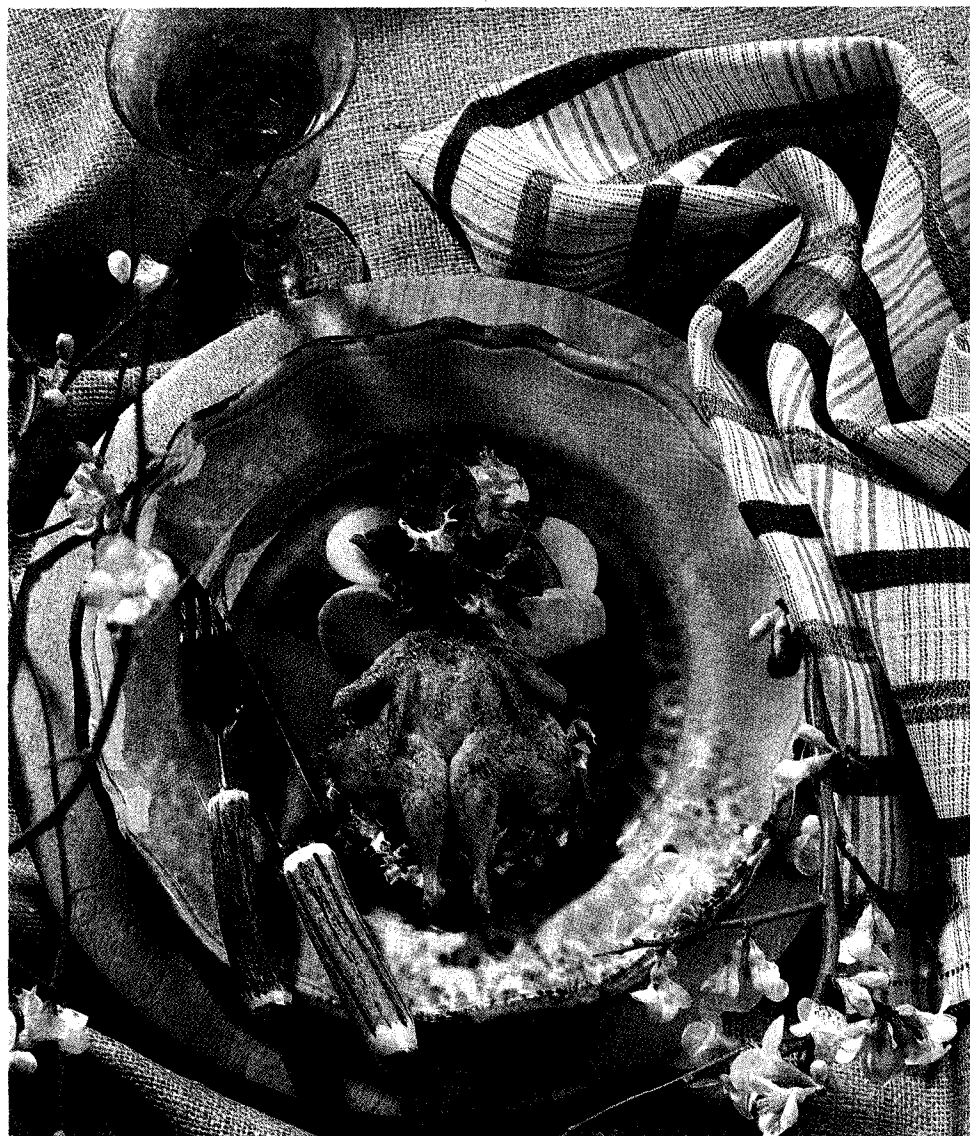
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BIRD IN HAND



ACCORDING to chef Alfred Portale of the Gotham, the creation of this roast-quail salad began with a close look at the great outdoors. "The bronze and bright-green lettuces, the shiitake with its woodsy flavor—they form a nest for the quail," he says. "It all goes back to nature. This is a dish for all seasons, but it's not a dainty dish—the quail should be eaten with the fingers."

Portale is no stranger to the countryside. He grew up in upstate New York and spent summers hiking and camping in Canada. He still misses it. "The only walking I do these days," he says, "seems to be in midtown."

—BARBARA COSTIKYAN

ALFRED PORTALE'S ROAST-QUAIL SALAD

- 6 quail, deboned and flattened
- Salt and white pepper
- 1 pound shiitake mushrooms, stems removed
- 2 tablespoons olive oil
- 1½ tablespoons finely chopped basil
- 4 shallots, minced
- 2½ tablespoons finely chopped parsley
- ¾ cup walnut-oil vinaigrette
- 6 small unpeeled red bliss

- potatoes, cooked and sliced
- 3 tablespoons butter
- 1 small head each green leaf lettuce and red oak leaf lettuce
- 12 garlic croutons

Preheat oven to 350 degrees. Season quail with salt and pepper. Place mushrooms in a baking dish, drizzle with oil, sprinkle with salt and pepper, and roast for 6 to 8 minutes.

Julienne mushrooms. Toss with basil, half of shallots and parsley, and ¼ cup vinaigrette; correct seasoning. Toss potatoes with remaining shallots and parsley and ¼ cup vinaigrette; season to taste.

Brown butter in a skillet, add quail, and cook over medium heat for 4 to 5 minutes, turning once, until golden brown and slightly rare.

Reserving 18 whole leaves, chop lettuce into fine juli-

enne, and mix with remaining vinaigrette. Place a 4-inch metal flan ring in center of a dinner plate. Fill ¾ full with mushrooms, then top off with shredded lettuce. Remove ring, and repeat with each plate.

Set 1 quail on each salad bed, and garnish with potatoes, croutons, and lettuce leaves. Serves 6.

STYLIST: GILLIAN DUFFY

BEST BETS

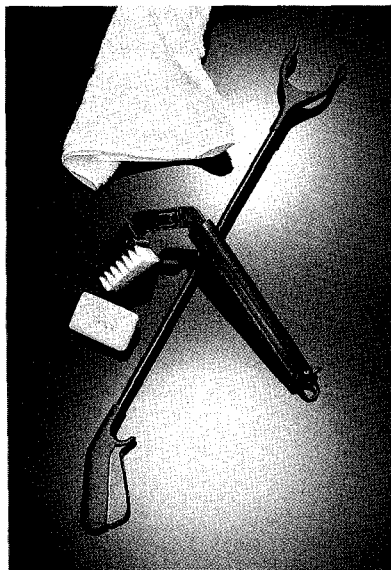
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Foreign Aid

It's fitting that MOMA, that bastion of good design, would carry well-designed products for the disabled. The Museum Store has stocked the "Reumatikerpenna" (a pen devised for crippled fingers) since 1984. Now it has added two new gadgets. The Aktif Reacher does just that. Made of high-impact plastic, it has rubber-lined claws and a magnet in its base and lets the handicapped (or the elderly or the multitudes suffering from aches and pains) pick up or pull down anything—from tiny metal clips to a box of cereal (\$40). The plastic bath brush has levers that adjust the movable head (\$26). Both are produced by RFSU Rehab, a Swedish company that specializes in making life easier for the physically impaired.

THE MUSEUM STORE/11 West 53rd Street/708-9700



Bar for the Course

Palio's owner Tony May has a new menu he's offering only in the bar, from 5 P.M. to midnight. May calls it "sfiziosi" ("snacks"), but sfiziosi—unlike tapas—are platefuls, not nibbles, so one dish usually satisfies. An order of chunked parmigiano, served with a crock of seasoned olives (\$6.50), is Palio paradise eaten with the house's oily twig-shaped breadsticks. So are the creamy artichoke lasagna (\$9.50), the ruby-dark carpaccio with fresh mushrooms (\$7.50), and all the other things, like calamari casserole and polenta with sausage (\$6.50 and \$8.50). Two can share the prosciutto, salami, and roast peppers (\$15) or dig into the herb-stuffed mussels (\$6.50). Such good food and such *ambiente*! The music is provided by Pavarotti or Handel (on tape), and Sandro Chia's mighty mural of the annual Palio horse race in Siena is a colorful backdrop. Bravo, Tony May—you have given us a place to meet and eat before and after the show.

—Barbara Costikyan

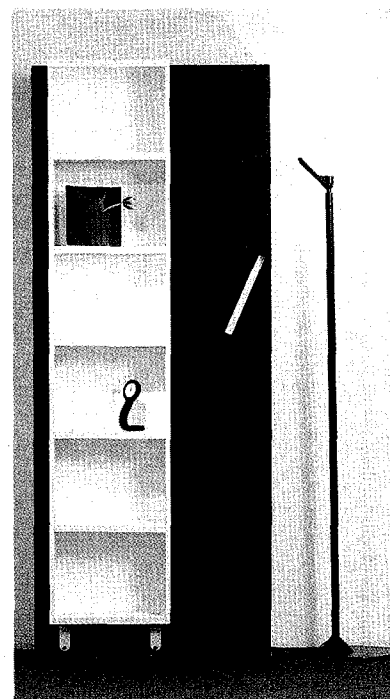
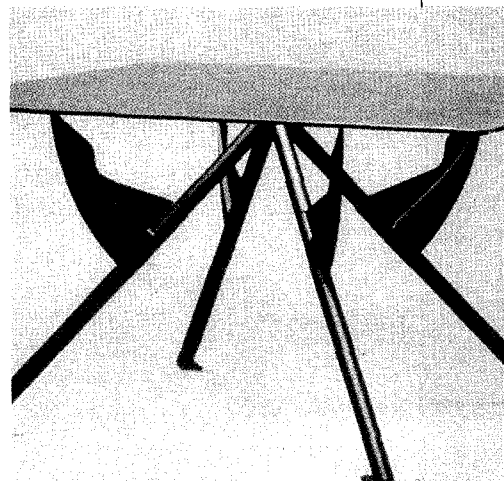
PALIO/151 West 51st Street/Monday through Saturday/245-4850



The Shawl of the Wild

It's not that artist Mariana Alzamora is enamored of ungainly creatures. It's just that she discovered how the elongated shapes of grasshoppers, lizards, and flounder enhance the sweep of a piece of silk. So, using a batiklike technique and vibrant or muted dyes, Alzamora transforms these unlikely art objects into ravishing scarves to drape over ourselves or our walls (\$295).

BARNEYS NEW YORK/Women's Store



Chic House

When we wrote about SEE, Ltd., two years ago, it was a small—750 square feet—SoHo furniture store. Now SEE, which specializes in the sort of high style normally available only through designers and architects, is moving up in the world, with a 1,200-square-foot branch on Columbus Avenue. Here, aficionados of contemporary design will find cutting-edge furnishings by such leading lights as Philippe Starck, whose President "M" table (top) sells for \$1,600, and Spain's Vicent Martinez, whose La Literatura bookcase (above) goes for \$1,000.

—Marilyn Bethany

SEE AT CHARIVARI WORKSHOP/441
Columbus Avenue, at 81st Street/Lower
level/874-0780

Wedding-Bell News

Anyone lucky enough to have attended one of caterer Martha Stewart's dazzling weddings knows that her galas are unsurpassed. Now Stewart (aided by Elizabeth Hawes and Ellen Burnie) has assembled the accumulated wisdom of all those celebrations and written *Weddings*. In addition to Christopher Baker's photographs of 40 actual fêtes, this stunning coffee-table book is loaded with practical tips on the essential elements. Suggestions for organizing all the daunting details are here, along with helpful information on invitations, bridal bouquets, gowns, and wedding cakes; plus menus and recipes. Best of all, Stewart manages to give equal weight to the traditional and the creative, and she does it all with the verve we've come to expect from this pro. *WEDDINGS*/Clarkson N. Potter/\$50/Doubleday Book Shops



Theater/John Simon

FANTASIES, NIGHTMARES, AND DELUSIONS

"...The wonder of *On the Verge* is that the women are characters we care about; it draws you in, affectionately and mischievously. . ."



TIME TRAVELERS: Hicks, Banes, and Hodges in *On the Verge*, at the John Houseman Theater.

ERIC OVERMYER ACHIEVES SOMETHING quite remarkable with *On the Verge*, or *The Geography of Yearning*: He takes a fantasy full of fantasy beings and fantasy words, and somehow gives it all flesh. The play, presented by the Acting Company, is about three American woman explorers, circa 1888, jointly conquering the last *Terra Incognita*, which starts out as just another (although funnier) jungle, just another (although trickier) set of Himalayas, and ends up becoming the Future. For what could have been left for the primly midwestern Fanny, the Brahminishly Bostonian Mary, and the flakily word-besotted Alexandra to explore but the uncharted, unconscionable future?

At first, these Victorian ladies in their fulsome traveling regalia stir up a mere passel of conventional hilarity as they hack their way through not very triste tropics or hoist themselves up unmenacing mountain walls while one-upwoman-shiping one another with tales of past exploits. They are more comical speaking diary entries. Thus Fanny: "I introduced croquet to the headhunters of the headwaters of the Putamayo. . . Of course, I insisted they use only regulation wooden balls. . . The rascals were

always batting their latest trophies about. I was strict. They respected me for that." Or Mary: "The bane of my travels in the tropics is a bland, mucilaginous paste called manioc. . . [It] tastes, in the best recipes, like the bottom of a budgie's cage, and is more suited for masonry than human consumption." And on and on races the manioc fun.

But slowly the women are exposed to an infestation by the future in appropriately schlocky forms. On the ground, they find such artifacts as eggbeaters and I LIKE IKE buttons; in their heads, there pop up such inexplicable vocables as "Red Chinese" and "Mr. Coffee." They also encounter natives: at first, fairly sensible ones such as aviator-eating anthropophagi and cuddly-abominable snowmen; then weirder ones such as a man in white, who may be Mr. Coffee, Bebe Rebozo, or even God, followed by a leather-jacketed toll collector, the Bridge Troll, part pop songwriter, part Method actor. And then the 1950s are upon them in full, junky efflorescence.

The gallant adventurers respond differently to future shock. One "embraces [the future] with all [her] heart," one accepts it like "cyclones, pit vipers, and bad

grammar," and one pushes on, scientifically intoxicated, into the future's future. They are all, like the author, obsessed with words as much as with things, whether they despise those words as slang, appropriate them for jingle and rock-lyric writing, or use them as a ladder to scale the galaxies of the unknown. But the wonder of *On the Verge* is that these women (complemented by one actor in various, mostly male, guises) become distinct characters we care about, even hate to part with. Whether you take the work as sardonic cultural history couched in voluptuous word play, as the story of women's liberation perceived as our seriocomic destiny, or as merely jaundiced time-tripping and star-trekking, it draws you in, affectionately and mischievously, and, just possibly, wisely.

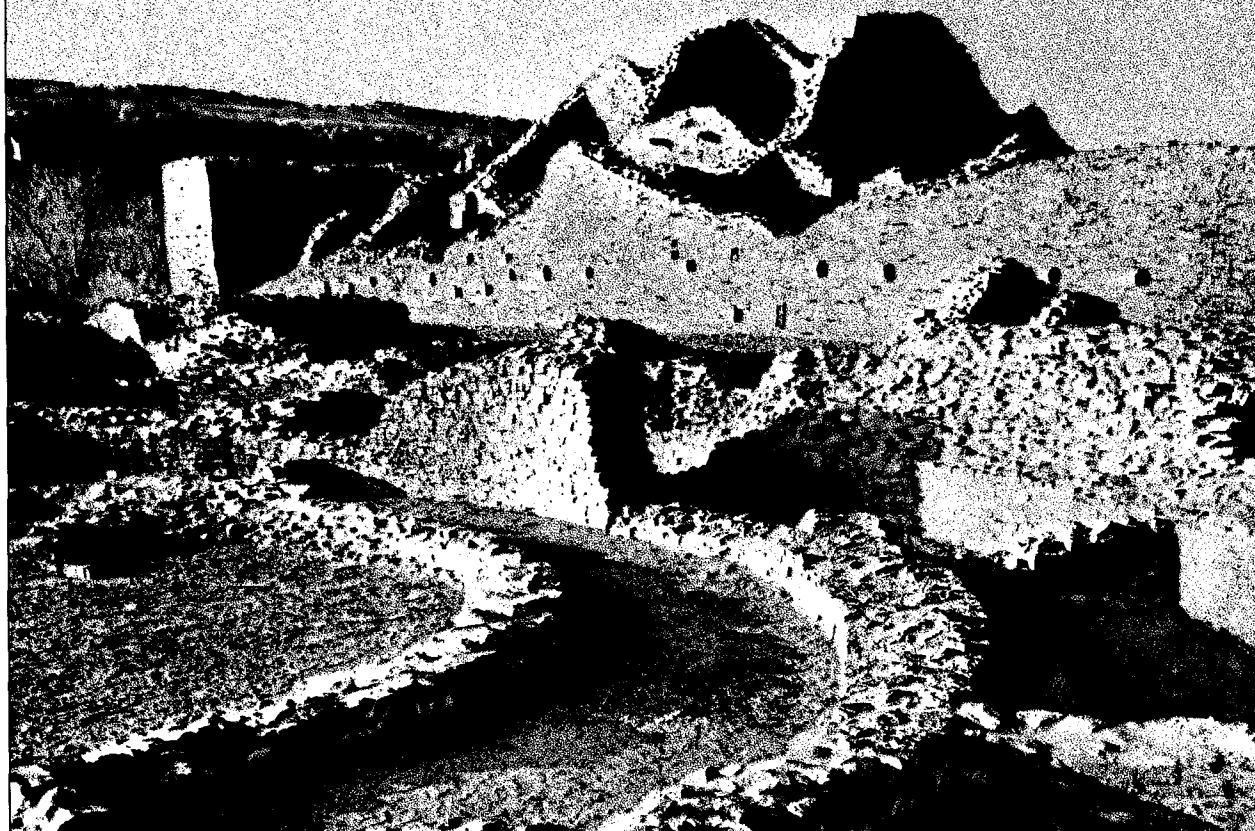
The production is very nearly optimal. Garland Wright's staging is a tongue-in-cheek audiovisual tongue twister, John Arnone's sets are a semi-abstract demi-paradise rapturously nuzzling the infinite, Ann Hould-Ward's costumes skip along from stuffy to funky without skipping a comic beat, and James F. Ingalls's lighting could educate everyone from rock-concert designers to glowworms. The three actresses prove delicious: Lisa Banes and Laura Hicks immediately and steadily, Patricia Hodges gradually. As all the men, Tom Robbins also delights—intermittently. *On the Verge* left me euphoric: satiated, but far from surfeited.

I WISH *Hunting Cockroaches*, BY THE Polish émigré playwright Janusz Glowacki, were as good as it is sassy and likable. Glowacki's last play hereabouts, *Cinders*, was a dazzling piece of current Polish reality viewed in all its absurdist glare. The new work sees the Lower East Side life of a struggling Polish playwright and his ex-actress wife in similar fashion, but the absurdism is too winsome, anodyne, good-natured for the weight of hurt and deprivation it aims to carry. This Polish play is too much of an American joke.

The beginning is smashing. Anka, the wife, emerges from the bathroom in her flannel nightgown and woolly bobby socks, walks across the ruinous apartment to the kitchen, and hangs up some used tea bags to dry, while Jan, her hus-

HOMETOWN, USA

CIRCA 1087



Many people don't think of America as having any history at all before 1492. However the Chaco Canyon, located in what is now New Mexico, was a real hotbed of activity as far back as 1087.

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CORIANDER SEEDS FROM MOROCCO



ANGELICA ROOT FROM SAXONY



JUNIPER BERRIES FROM ITALY



CASSIA BARK FROM INDOCHINA

band, pretends to sleep on a battlefield of a bed. All through this, Anka recites Lady Macbeth's sleepwalking speech, then explains to the audience the sag in her post-Polish acting career: "They say I have an awful accent," she burbles in an accent thicker than her socks. Then, after an expectant pause, sweetly and awfully: "Do I?" There is something heartbreakingly funny about this scene, which the play fitfully recaptures. The rest of the time it is only funny, or slightly wearying.

It is a play, essentially, about insomnia and the dreams, or fantasies, it begets. For most of the two acts, Jan and Anka Krupinski are in their sprawling, disheveled bed that serves all kinds of purposes except sex and sleep. There are elaborate rituals of wooing Morpheus, also Anka's yearnings for a baby, for Jan to stop gazing at the fearful symmetry of a map of America and start writing something ("We'll move uptown, to 4th Street!"), and for herself to act again. There are Jan's ripostes and rationalizations, his accounts of stabs at making it here without a sincere smile (because "in Eastern Europe no one has a sincere smile, except drunks and informers"), his versions of hopeless, Polish hope. And there are the skittering multitudes of cockroaches that one studies, analyzes, and swats with a shoe on what is the ceiling of the apartment below, eliciting retaliatory bangs

from the downstairs tenant, on what is one's floor.

Also, there are the apparitions that crawl out from under the bed: humorously harrowing figures from the real or imagined past, Polish and American. These chronic nonsleepers' nightmares range from Polish secret police to prying American immigration officers, from clinging bums in the park to patronizing Park Avenue liberals who pursue the Krupinskis with clammy kindnesses.

There are wonderful moments: trying to phone friends in Poland, but having to eliminate, for political reasons, all but the Warsaw time service; or, conversely, becoming enraptured when a Polish commissar hot for the Krupinskis' Warsaw apartment urges them to emigrate: "The CIA finances the whole thing: All the Scotch you can drink, lunch with Susan Sontag. . . ." Or when Jan is urged to write with "a more complex view, a darker view if you will" and eagerly responds, "I will, I will!" But, hang it, something more is needed. When Anka reproaches Jan for not having written even one sentence a day since they've lived in that apartment—"939 sentences, this makes at least the first act of a play, no?"—the answer is, indeed, no. The sentences are here, often uproarious; but where is the act?

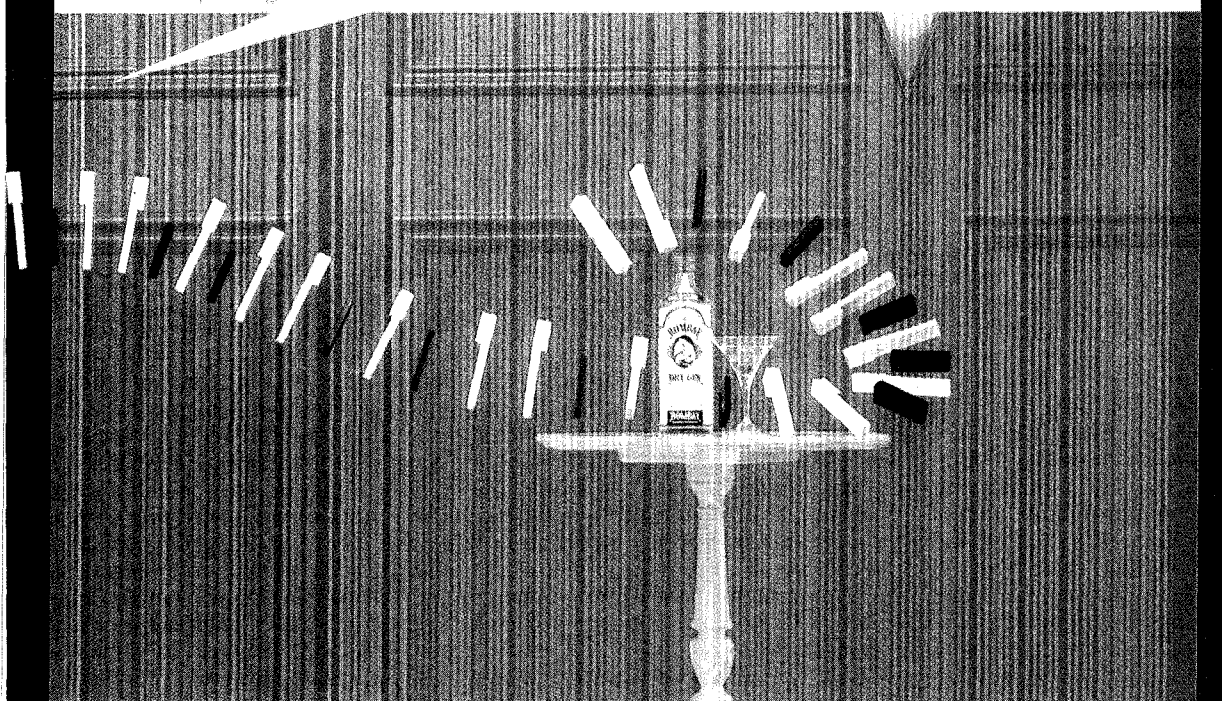
As Anka, Dianne Wiest would be

splendid if she didn't play up to the audience and herself quite so much: She has a puppyishness whose fey slobberings need a little demoisturizing. Ron Silver admirably avoids cuteness as Jan, but neither he nor Miss Wiest can wholly convey the exquisite horror of a Polish accent. Most of the supporting parts are well handled, especially by Joan Copeland and Larry Block, and Arthur Penn has directed Jadwiga Kosicka's flavorful translation with condign pungency. Heidi Landesman's set, Rita Ryack's costumes, Richard Nelson's lighting all artfully juggle grotesquerie and grime, but the play just tickles and tickles until it trickles away.

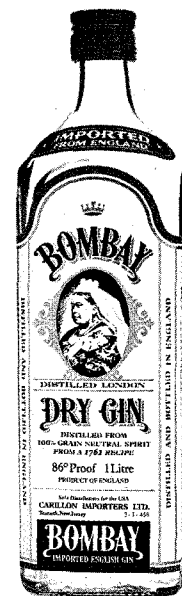
WHAT SORT OF WRITER, I WONDERED AS I read Wole Soyinka's Nobel Prize acceptance speech, would solemnly commit the double tautology "Unlike his colleagues, *together* with whom he *shared* . . . the *same* political attitude [italics mine]"? At Lincoln Center, where Soyinka's *Death and the King's Horseman* is playing, I got my answer: one who thinks that a wordy pastiche of Greek tragedy, Shakespeare, and the King James Bible can be conglutinated into a plodding theater poem, too "poetic" for theater and too purple-prosy for poetry.

The story is based on an event in post-war Nigeria, where the King's Horseman, a mighty chieftain, was compelled

"...was interpreting the Third Movement when there was a movement. Beethoven had not 'foreseen'."



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ALMONDS FROM INDOCHINA



LEMON PEEL FROM SPAIN



ORRIS (IRIS ROOT) FROM ITALY



LICORICE FROM INDOCHINA

by Yoruban religion to commit ritual suicide upon the king's death, so that, in the company of the slaughtered royal horse and dog, he might guide his master into the beyond. In 1946, the British District Officer tried to prevent such a suicide, thus heaping disaster on the Horseman, his eldest son, and, it seems, the entire land. Soyinka moves the event to 1944, for what he calls "minor reasons of dramaturgy" but really for facile contrasts between ritual suicide and what he sees as the mass suicide of World War II, thereby incurring a burden of anachronism that adds to the play's problems.

There is minimal action. The opening scene, in the marketplace, uses an inordinate stretch of prose, verse, and chanting for mere exposition, notably some ten minutes about "the Not-I bird," death, including "To search for leaves and make *etutu!* On that spot," "The mouth of the courtesan barely/ Opened wide enough to take a ha'penny *robo*," "Brother to a *sigidi*, bring home my wine," and the like. The speakers are the Horseman and his Praise Singer (minstrel), soon to be joined by the Mother of the Market and her Deputy. The Horseman says things like "Her eyes/ Were new-laid eggs glowing in the dark" about the Mother's daughter, another man's betrothed, whom he claims as his concubine before dying. The mother views this "as if the

timelessness of the ancestor world and the unborn have joined spirits to wring an issue of the elusive being of passage." Matters are not helped by the 1986 Nobel laureate's unsteady hold on English, as when he writes "the nut in the kernel."

As the poetry gets grander—"I would call you back but when the elephant heads for the jungle, the tail is too small a handhold for the hunter that would pull him back"—the prose has a harder time keeping up, but it tries, as when the Horseman's son, back from English medical school and urgently seeking his father, stops to argue with the District Officer's wife: "By all logical and natural laws this war should end with all the white races wiping out one another, wiping out their so-called civilization for all time and reverting to a state of primitivism the like of which has so far only existed in your imagination when you thought of us." Actually, the whites in the play have already reverted to a *Sanders of the River* pidgin. Thus Pilkings, the D.O.: "Christ! Just listen to those drums!" His chief, the British Resident: "Nose to the ground, Pilkings... [or] where would the empire be, eh?" The Aide-de-camp shouts, "You impudent nigger," and even the relatively enlightened Mrs. Pilkings screams, "You're just a savage like all the rest."

Soyinka does not grasp that what dis-

tinguishes tragedy from agitprop is giving both sides their due; proudly he states in a note that he does not intend to make the D.O. the victim of a cruel dilemma and that "the Colonial Factor is... a catalytic incident merely," which tends to be borne out by both of his political imprisonments coming *after* Nigerian independence. But if he is a muddled dramatist, he is a worse director; thus he cannot make clear whether someone is inside or outside an enclosure, and allows manacles to be long and slack enough to skip rope with.

Five major roles are ineptly acted: by Earle Hyman (Horseman), Ben Halley Jr. (Praise Singer), Trazana Beverley (Mother), Celestine Heard (Deputy), and Jill Larson (Mrs. Pilkings), the last even incomprehensible when she turns upstage. Only Alan Coates (Pilkings) and Eriq La Salle (Son) survive the direction. Not visually, not aurally, not kinetically have the players been welded into a believable African and British ensemble. David Gropman's sets, Judy Dearing's costumes, and Pat Collins's lighting are fine, the last especially when it picks out Vanessa Williams in an all too negligible part.

Otherwise, when you visit *Death and the King's Horseman*, you find yourself—to quote one of its more poetic lines—"step[ping] in the vomit of cats and the droppings of mice."

Movies/David Denby

BRINGING UP BABY

"...A story that depends on a stolen baby could easily become heartless or stupid, but *Raising Arizona* couldn't be sweeter..."

MOVIEGOERS WHO DISLIKED *Blood Simple*, Joel and Ethan Coen's first film, took a rather disapproving tone: The boys had made promiscuous use of virtuoso phony tricks learned at film school; the picture, a mocking thriller, lacked integrity and heart. But those of us who liked the movie felt that the Coens' showing off was mostly justified, and that even when it wasn't, it was too entertaining to reject out of hand (our enjoyment may have turned us into pragmatists). And we were sure that *Blood Simple*, no matter how violent and ghoulish, was far from inhuman; it was even soulful in its own half-cynical, half-sentimental way. The Coens (Joel directs, Ethan produces, and they both write) created nearly cretinous men and women caught in the toils of lust, greed, and envy. Dopes. Yet what separated these characters from B-movie morons was an unexpected sense of dignity. This was particularly true of Dan Hedaya's cuckolded husband, who, in the movie's most memorable scene, refused to become a corpse.

If it wasn't clear before, it should be

clear now, after *Raising Arizona*, that the Coens are the real thing. *Raising Arizona* takes off from the funny side of *Blood Simple* and turns violent farce into rousing satire. Like *Bonnie and Clyde*, the movie is cast in the form of a comic ballad, complete with ironic narration and banjo accompaniment. We get a deranged fable of the New West, a region of 7-Elevens set down among cactus and sagebrush.

This dry, heroic landscape yields a desperate, childless young couple—H.I. (Nicolas Cage), a thief addicted to knocking over convenience stores, and his wife, Ed, short for Edwina (Holly Hunter), a former police-booker officer (she has taken H.I.'s mug shots). More than anything in the world, these two want a baby. When a noisy furniture salesman, Nathan Arizona, and his wife, Florence, bring forth quintuplets, Ed reasons that the Arizonas have got more than they can handle. Do they need that fifth child? Little Ed, who has a pretty but tight face that goes rigid when she's angry, decides that they don't, and she hounds her hapless husband, the robber of roadside

stores, into stealing one of the kids.

Raising Arizona might have been subtitled "The Ballad of a Recidivist." Nicolas Cage narrates. He has heavy eyelids, a rather forlorn blond mustache, and a long face that narrows unhappily at the chin. His hangdog puss can be hard to look at—the dolefulness makes you want to hit him or push him away—and yet he's never been more touching. His H.I. isn't vicious, just mediocre, and he's a sucker for moralistic little Ed.

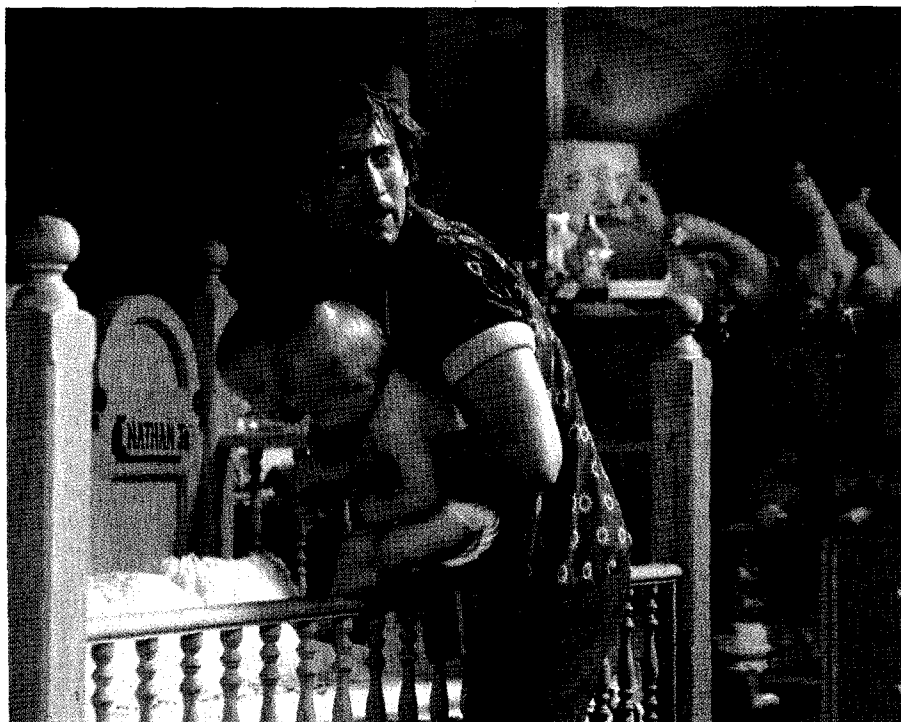
Snappish and rather scrunched, the stage and TV actress Holly Hunter gives an original comic performance, combining larceny and righteousness, covetousness and love. When Ed first hears she can't bear a baby of her own, Hunter cries so violently she puts you entirely on Ed's side.

Ed and H.I. are dying to be proper folk (the movie is full of solemnly hopeless talk of flying right). What they've done doesn't register on them as a crime; they want to hold on to the child and give him a conventional upbringing. They bring Nathan Arizona Jr. back to their prefab trailer home arguing about the correct style of "family life" for the stolen baby.

But everyone and everything gets in the way—busybody neighbors, a pair of escaped convicts, and Nathan Jr. himself, who develops the unfortunate habit of getting left behind, strapped into his car seat, on dusty desert roads. The Coens kick the plot loose, turning it into a whirlwind chase. They throw in robberies, pursuits, and an avenging biker-monster out of *The Road Warrior*. What holds the jackrabbit action and the gags and nonsense together is a loving awe of children.

A story that depends on a stolen baby could easily become heartless or stupid, but *Raising Arizona*, for all its helter-skelter, couldn't be sweeter. Each of the ruffians is touched by the helpless little baby, even the escaped jailbirds, heavy-jawed men with drooping eyes. Perhaps no moviemakers have developed more convincingly than the Coens—both of whom are childless—the way children can make people long to shape up.

That these people cannot is part of



ROBBING THE CRADLE: Nicolas Cage in Joel and Ethan Coen's *Raising Arizona*.

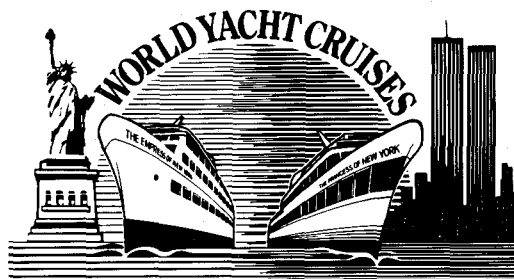
he Coens' joke. It's a melancholy joke—the helplessness becomes almost moving. Once again, the filmmakers find reserves of dignity in primitive, pre-mental types. *Raising Arizona* grinds to a halt as first one and then another character chooses to say his or her piece. Once launched into utterance, these people cannot be stopped. Suddenly, we hear a strange formal cadence—maybe it's a nearly forgotten memory of manners, upbringing, pieties that were abandoned long ago.

Blood Simple had a slow, brooding tempo, but this movie goes so fast that the pauses for speech take on a bizarre comic weight. Slowed-down or tedious behavior becomes amazing, hilarious. H.I.'s virtuous black cellmate drones on about his childhood; H.I. is too polite to interrupt. A man who cannot tell a Polish joke keeps coming back to the beginning after blowing the punch line. In finding such stuff ridiculous, the Coens display the sarcasm of bright college boys. Like clever people everywhere, they assume that half the world's evil is an emanation of dull-wittedness.

That assumption may link them to the more supercilious and snobbish wits of *Late Night With David Letterman*, but the Coens aren't simply sticking needles into people. They have turned sarcasm into a rude yet affectionate mode of comedy. *Raising Arizona* becomes the homage to southwestern goofiness that David Byrne's *True Stories* tried, and failed, to be. Byrne was just making handsome and amusing pictures. Perfectly composed yet dryly knowing, *True Stories* sat there on the screen, irritatingly facetious rather than funny. The Coens, on the other hand, have the instincts of born movie entertainers. The style of the action in this movie might be called disciplined hype. Everything is exaggerated, but I can't think of one bit of visual hyperbole that doesn't move the story along.

The Coens are fond of low physical comedy, and they aren't afraid of using movie trash as a kind of flavoring. The vicious biker's scowl is in close-up; the face of a convenience-store clerk wielding a shotgun becomes an image out of last week's quickie horror film. The trash is glancing, allusive, and perhaps a way of breaking down the distance between the Coens and their subjects. The camera jumps into the action, hugging the floor with the crawling baby, sweeping along the highway with a motorcycle. You always feel like you're part of the movie, in the movie. The characters may be stupid, but they aren't treated with condescension. Those two dummies, H.I. and Ed, you are sure, deserve to have a kid. That's why the comedy of their crime is also painful. The nihilistic Coens, it turns out, are all heart.

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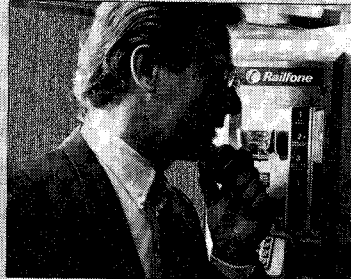
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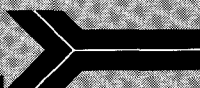


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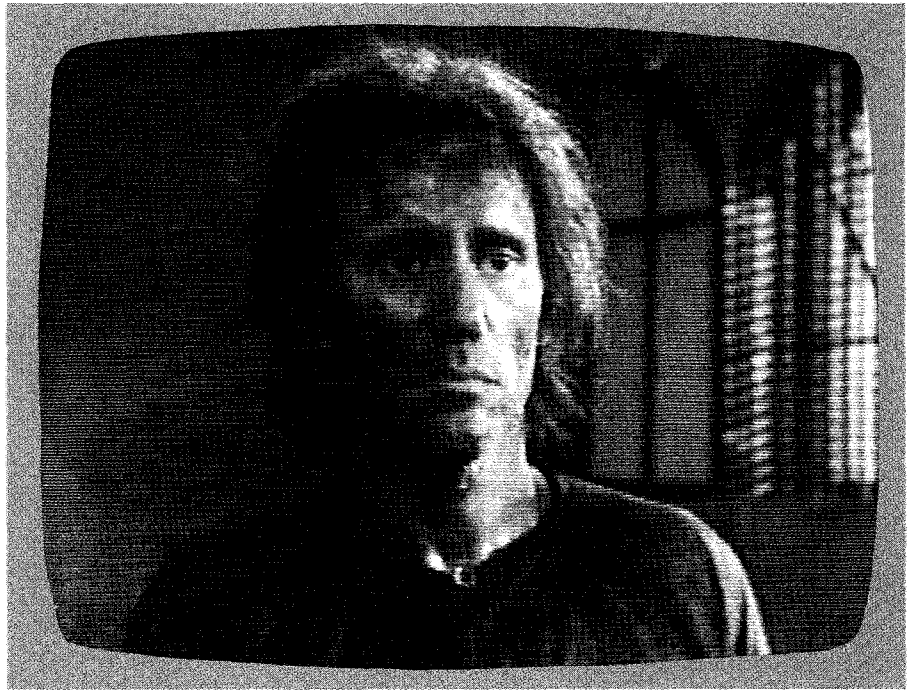
"...*In Love and War* doesn't move and shock as much as it ought to. Our hearts are broken by *We Are the Children*..."

IT'S A WEEK OF TOO MANY RINGS TO watch at the electric circus; you need ten eyes. Each of the networks, for example, devotes a movie to a subject we don't want to think about. On NBC, James Woods goes to Vietnam and prison and silence, while Jane Alexander stays noisily at home. On ABC, Ted Danson and Ally Sheedy fight famine in Ethiopia. On CBS, John Ritter and Betty Thomas feel bad about juvenile justice. And then there's Tina Turner and the Beach Boys, who in any ordinary solar system would belong on different planets.

In Love and War (Monday, March 16; 9 to 11 P.M.; NBC) is reasonably true to the real-life story of Jim and Sybil Stockdale, as told in their remarkable book of the same title. Jim (James Woods) was an Annapolis grad and a Navy fighter pilot shot down by the North Vietnamese in 1965. He spent the next seven and a half years, often in solitary and in shackles, being tortured by his captors in Hanoi, while Sybil (Jane Alexander) organized the wives of other American POWs to browbeat the bureaucrats. Her agitating probably saved his life.

The movie switches back and forth between twin interrogations: Jim won't talk to Major "Cat" Bui (Dr. Haing S. Ngor), and Sybil talks too much to a therapist. The frame containing this motion is bleakly ironic. Husband and wife communicate by family code in letters exchanged by unwitting antiwar groups like Women Strike for Peace. Jim refuses to confess to Cat what he knows to be a fact—that Lyndon Johnson's excuse for expanding the war, an "attack" on American destroyers in the Gulf of Tonkin in 1964, never really happened. Sybil can't get a pusillanimous State Department to tell the American public the truth about the treatment of POWs. They find their dignity and conscience not in any cause or country, but in themselves and their marriage.

The movie doesn't mention everything. In the book, Sybil is wired by the Navy to eavesdrop on the State Department, and Jim writes the rules of resistance in prison for his captured comrades. The movie leaves out Sybil's bug and emphasizes Jim's silence more than his initiative. Of course, a two-hour TV program can't



THE GOOD FIGHT: James Woods in *In Love and War*.

cover as much ground as a detailed 472-page book, but the effect is to flatten two complicated and resourceful people, to render them in neon instead of chiaroscuro.

Also this is odd: As efficient as it is in its organization of emotions and events, *In Love and War* doesn't shock and move as much as it ought to. It's as if the actors are so accomplished and appropriate that they make the subject matter safe. Woods is familiar to us from Oliver Stone's *Salvador* and other edgy roles. Alexander can be counted on to be competent and sexy and well groomed under every conceivable circumstance, including a nuclear strike. Dr. Ngor, the good Cambodian in *The Killing Fields*, eventually brings his scruples with him across the border.

We've met all three before at scenes of historical disaster; they are intelligent adults who can take care of themselves. They belong in Vietnam so we can stay home and not think.

WHEREAS TED DANSON AND ALLY SHEEDY don't belong in Ethiopia at all. They belong behind the *Cheers* bar, or puberty-

riting in *The Breakfast Club*. We don't for a minute believe that Ted is a cynical, money-grubbing television journalist who globe-trots with Minicam from hot spot to hellhole—revolution at eleven! Nor that Ally's a Philadelphia doctor, the cutest little super-goody-two-shoes since Julie Andrews vamped von Trapp, with delusions of Albert Schweitzer. Nor that the two of them should fall so much in love in hapless black Africa that he'd go as far as Afghanistan to make sure pictures of her starving children were transmitted by satellite to the First and most important World.

But when we're done resenting Ted's boyish brashness and Ally's Brat Pack herky-jerky—are they all afraid they'll be sucked up into Judd Nelson's menacing nostrils?—we discover that we believe in Ethiopia after all, and in *We Are the Children* (Monday, March 16; 9 to 11 P.M.; ABC). The famine must be as serious as the rock groups say it is, and a lot more important than the baby talk about God ("not a problem but a mystery") and privilege ("the guilt is not sharing") that we must navigate in *We Are the Children* before our hearts are broken. (One of the

mothers, Khadija Ali Ahmed, is so beautiful and bone weary that we know she'll die. The nun, Judith Ivey, says, "The pain is a gift, in a way," and we wonder to whom, and look for a place to hide.)

If this sounds mean, well, I'm automatically suspicious of Box Office Feeling Bad and the aesthetics of despair. Yet these dreamscapes of drought do haunt us, and the burials at dusk on a horizon as flat and brutal as a sword, and the mothers and children, black ghosts on white sand, reduced to an arithmetic of food or death. *We Are the Children* ends with an appeal for funds. I wrote a check. That's not criticism, of course, but there you are.

FROM JOHN RITTER, WE EXPECT PRAT-falls, although he has already improved on his seriousness in the angry and affecting TV movie *Unnatural Causes*. From Betty Thomas, we expect the tough cop of *Hill Street Blues*, although she's obviously capable of playing any tune she chooses. In *Prison for Children* (Saturday, March 14; 9 to 11 P.M.; CBS), Ritter plays the part of a reform-minded superintendent at a "correctional" facility for boys. Thomas is a dedicated teacher at the institution. There's no laughter to be heard.

The problem here is kids, often abused or neglected or orphaned, with no place to call home, variously delinquent and stashed by the State behind bars, where they will be baby-sat by thugs and sodomized by cellmates.

One such is John Parsons (Raphael Sbarge), a sixteen-year-old who had some hope of becoming a veterinarian until his older brother died and he stole a horse. You can write your own script, and it will probably be as properly incensed as Christopher Knopf's. We are a nation that alternately spoils and hates its children.

There is one scene that's at least as sad as Ethiopia. Ritter goes at night to a ward of small children. He sits in the dark on a folding chair. One by one, the children rise from their beds and come to touch him, to lean on his shoulder, to sit on his lap, to curl at his feet. He is a tree of children. Nobody says anything. I can't imagine even Abraham Lincoln would have anything to say.

I WAS ABOUT TO BE DISAPPOINTED BY Tina Turner: *Break Every Rule* (March 14, 17, 20, 23, 26, and 29; HBO) until I saw *The Beach Boys—25 Years Together* (Friday, March 13; 8:30 to 10 P.M.; ABC).

There isn't enough of Tina raw and

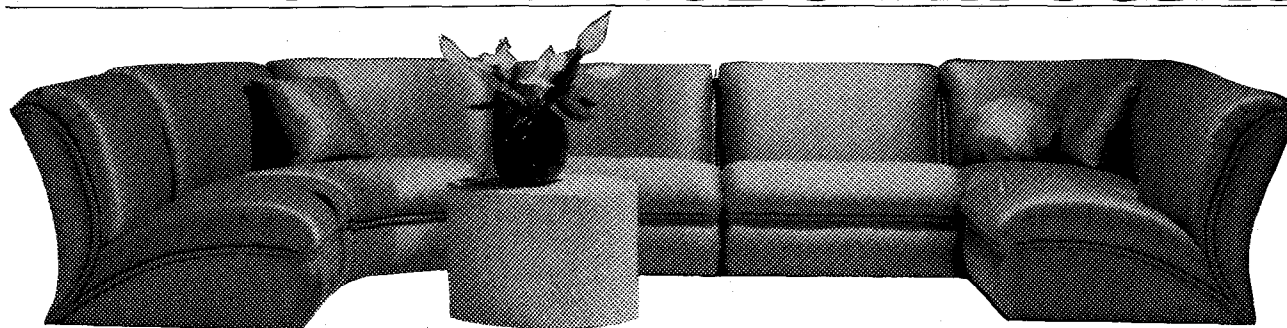
rampant here, although she does show up in leather pants and radioactive hair to do her panther thing with "Addicted to Love," "Midnight Owl," and a "Land of a Thousand Dances" that would rock Thunderdome. But half the time she's hidden behind too much baroque camera work; I miss what I think of as her Ur-Id. And who needs Max Headroom, the computerized Ted Baxter, anyway? Nor does her audience—in "a small European nightclub"—deserve her, so busy are they preening themselves like a caveful of punk cockatoos.

But the Beach Boys, made out of nylon and plywood, reacquainted me with the drab reality of non-Tina. For their silver anniversary, they went to Waikiki, where they found Patrick Duffy, who is their Max Headroom; and Ray Charles, who looks embarrassed; and Joe Piscopo, who dares to impersonate Bruce Springsteen; and the Everly Brothers, I don't know why.

Duffy, the sociologist, informs us that what the Beach Boys sing about—surfboards, hot rods, and bikinis—"is the essence of the California dream," which explains why I left California after slunking volleyball. All that Wonder bread causes spiders.

Whereas Tina is what Wilson Pickett had in mind.

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MARCH 16, 1987/NEW YORK 67

HIT LISZT

“...Perhaps he was not the most transcendent virtuoso who ever lived, but no pianist since has seriously challenged the legend...”

WHEN I WAS A LAD STRUGGLING WITH piano lessons, the name **Franz Liszt** meant very little—a flamboyant but minor nineteenth-century composer whose hectic love life left him just enough time to write two big hits: the *Hungarian Rhapsody* No. 2 and *Liebestraum*. Since those innocent days, I have learned a lot more about Liszt. So, apparently, has most everyone else in the music world, which is still vigorously celebrating last year's centenary of Liszt's death. Innumerable pianists have played innumerable all-Liszt recitals. Knopf published the first volume of Alan Walker's brilliantly researched and gracefully written biography, the first decent study of the composer to appear in English. Musical organizations conducted scholarly seminars and presented retrospective concerts. And there has been an avalanche of recordings exploring every aspect of Liszt's gigantic catalogue, which consists of over 1,300 compositions: original piano works, paraphrases, transcriptions, organ music, symphonies and tone poems, choral works, songs, melodramas—even Liszt's only opera, written when he was thirteen.

New discs featuring the piano are especially plentiful. Perhaps Liszt was not the most transcendent virtuoso who ever lived, but his audiences thought he was, and no pianist since has seriously challenged the legend. Not surprisingly, music for the keyboard dominates his output, and the work that towers above all the others is the B minor Piano Sonata. In one movement lasting half an hour, this score sums up the most noble aspects of Liszt's musical character while brilliantly demonstrating his ability to unify a huge structure through thematic metamorphosis—and it is the devil to play. The latest recordings of the sonata to come my way are on the Angel label: Cécile Ousset (DS 38259) and André Watts (DS 37355, LP; CDC 47381, CD). Both are worthy statements of this masterpiece, but I was particularly impressed by Ousset, an important French pianist who is finally scheduled to appear in New York next season. Her propulsive, glowing interpretation has a coherence and powerful sense of purpose that is positively spellbinding, making Watts's more conventional bravura performance seem glib in comparison.

My favorite Lisztians, though, remain Jorge Bolet and Claudio Arrau. Having written about them at length in the past, I will only say that Bolet continues his imposing Liszt project for London Records with patrician readings of the twelve *Transcendental Etudes* (414 661). As for Arrau, of all the pianists I know, he penetrates most deeply into the disturbingly



COMPOSERS' CHAMPION: An 1886 caricature.

complex spirit of this protean composer, and his latest Liszt recordings have been handily gathered by Philips into an indispensable set of seven discs (6768 355).

Much still remains to be discovered among Liszt's vast corpus for keyboard. Leslie Howard, an enterprising pianist from England, has assembled all of the composer's waltzes on one 75-minute disc (Hyperion A 66201)—a fascinating compendium of rarities, from delicate salon charmers from the composer's youth through the four diabolically dissonant *Mephisto Waltzes* and the wistful *Valses*

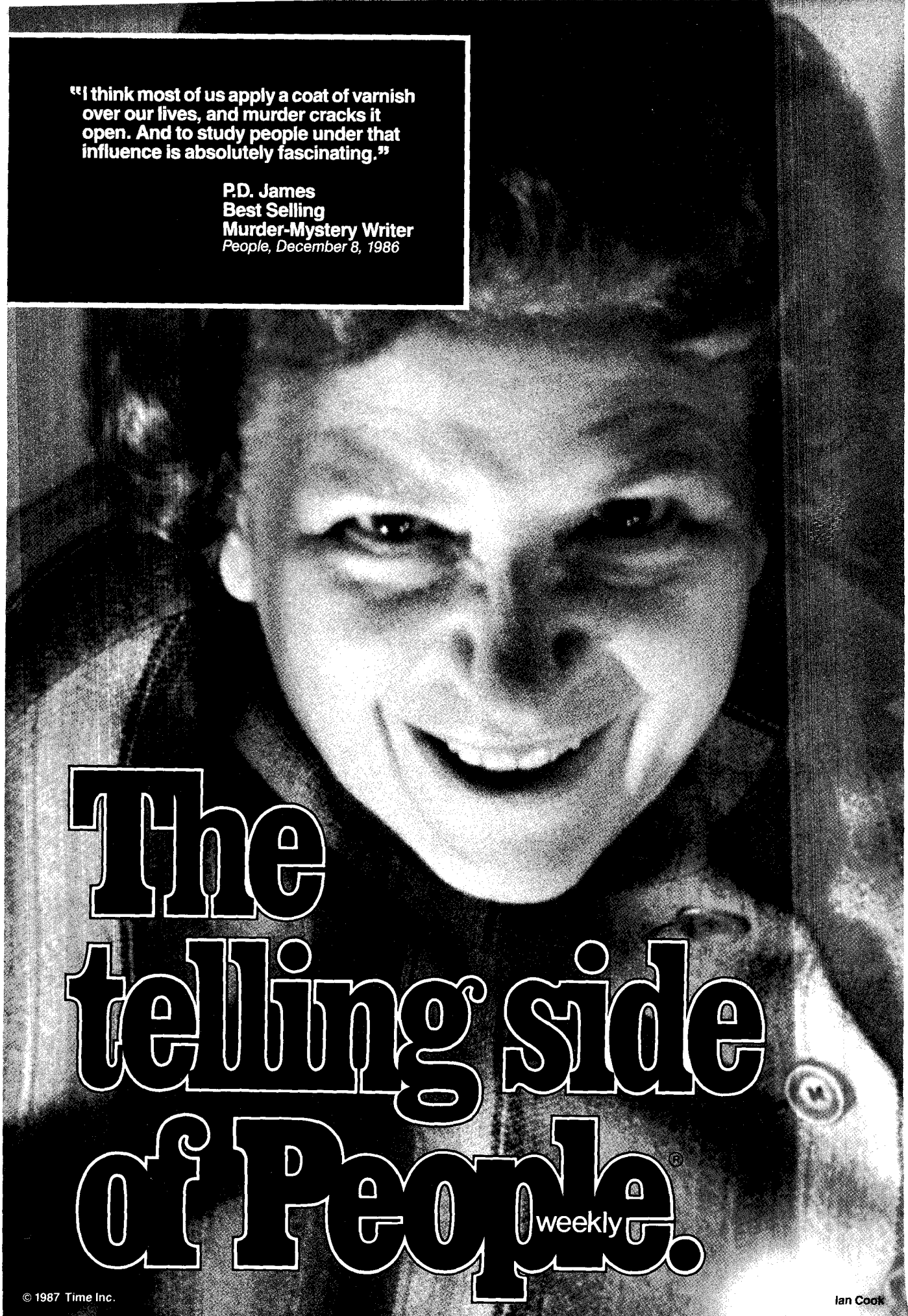
oubliées, written near the end of his life. Howard dances delightfully through this program, by turns witty, melodramatic, or dreamily affectionate as the occasion demands.

An indefatigable champion of other composers' work, Liszt transcribed dozens of orchestral works for amateur pianists, including Beethoven's nine symphonies. In fact, 150 years ago, the only way most people could hear these scores was by pounding them out on the parlor piano. Even in 1987, listening to Beethoven through Liszt's keyboard transcriptions can put a fresh perspective on these familiar symphonies. Idil Biret is among several pianists who have taken on complete cycles (German EMI 27 0479, a boxed set of six discs), and I admire her taste, technique, and sound musical decisions. Cyprien Katsaris offers the same virtues on individual Telefunken records (a project still in progress), but he adds an extra touch of showmanship to make his performances just that much more exciting.

Most of Liszt's own orchestral music was composed during the 1850s, after he had given up the life of a touring piano virtuoso to devote himself full-time to his appointment as Grand Ducal Director of Music Extraordinary at Weimar. Integral recordings of the thirteen tone poems have always been in short supply—excellent complete versions led by Bernard Haitink (Philips) and Kurt Masur (Electrola) are no longer in print—but help is on the way. RCA/Erato has embarked on an extensive series of Liszt recordings with the Rotterdam Philharmonic conducted by James Conlon, and the results to date have been impressive. It seems Conlon has found the ingredients that should give his career the boost it has needed: a responsive orchestra, a supportive record label, and a project that stimulates his best musical instincts.

It all began a year ago when Erato released the *Faust Symphony* (NUM 75158, LP; ECD 8068, CD), which, like so many of Liszt's orchestral scores, can easily sound prolix and bombastic. Without underplaying the almost operatic character of the music, Conlon discovers an architectural and poetic clarity that has eluded even such distinguished recorded competitors as Beecham, Bernstein, Sol-

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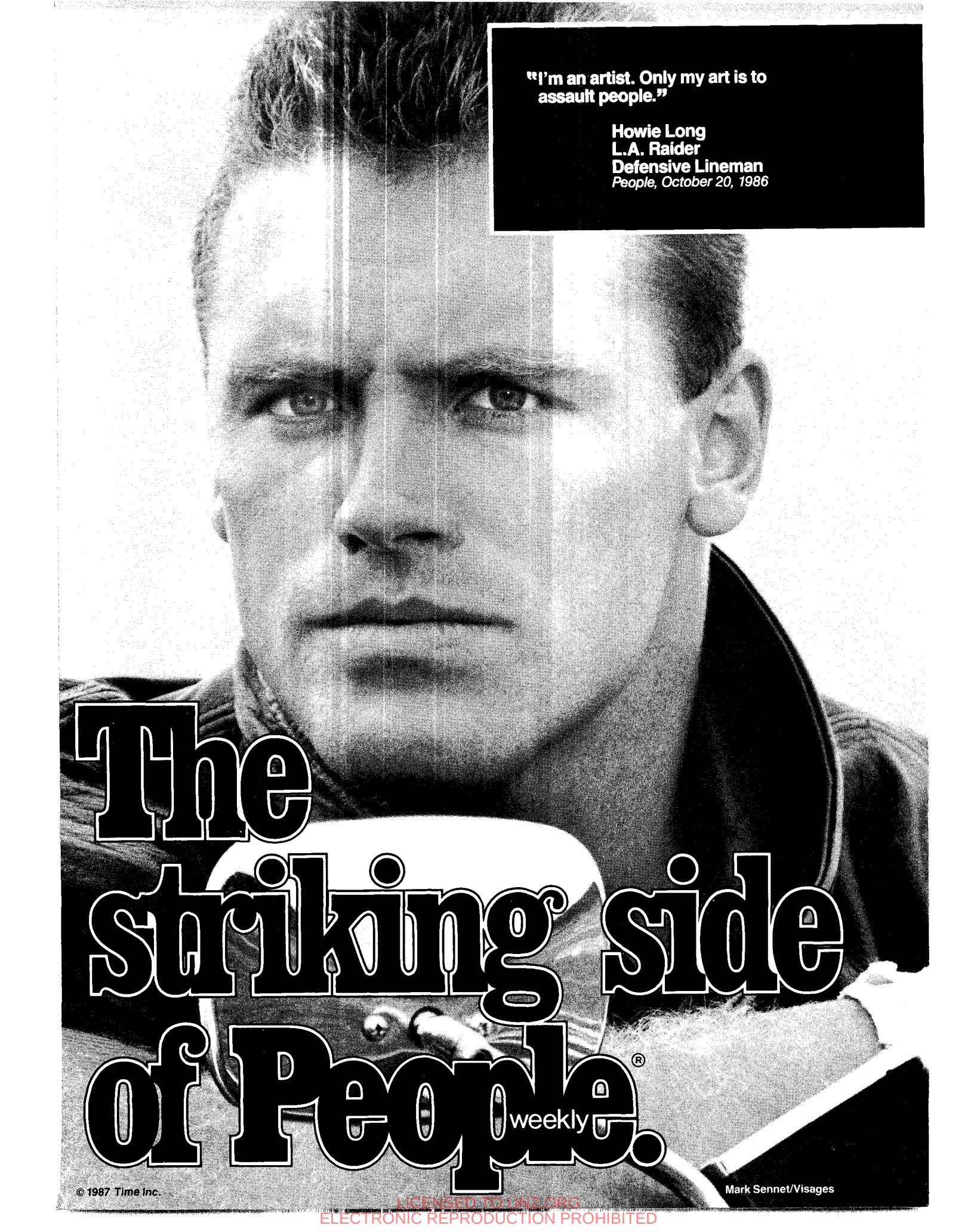
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People, December 8, 1986

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Ian Cook

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ti, and Muti. The beautifully atmospheric but seldom played *Dante Symphony* is equally compelling (NUM 75245, LP; ECD 88162, CD), and the latest entry in the series generously collects *Les Préludes, Episodes After Lenau's Faust*, and the *St. Francis Legends* on one disc (NUM 75293, LP; ECD 88235, CD)—a harbinger, I hope, of a complete set of the tone poems.

The most ambitious entry to date in Conlon's Liszt cycle is *Christus* (NUM 75289, LP; ECD 88231, CD). This vast oratorio is essentially a triptych of musical frescoes depicting Christ's birth, teaching, and death—a non-narrative sequence of orchestral and choral movements that contemplates the subject rather than dramatizing it. Despite the variable quality of invention and its episodic nature, this three-hour work contains much of Liszt's finest music, an impression that grows with repeated hearings. Conducting a live performance, Conlon keeps the massive apparatus under firm control while coaxing a maximum amount of characterful singing and playing from his musicians. A more crisply recorded studio version of *Christus* led by Antal Dorati recently appeared on Hungaroton (SLPD 12831/4)—a sturdy interpretation but one without the expressive urgency that Conlon brings to this rich score.

Only a handful of Liszt's 80-odd songs are heard with any regularity, and Dietrich Fischer-Dieskau's four-disc set on Deutsche Grammophon has long been the lone available recorded source (2740 254). Lisztians are once again indebted to DG, which recently released fifteen songs sung by Hildegard Behrens (419 240). Not only does the varied selection show the composer in many moods, imaginatively responding to poetic texts in many different ways, but also Behrens is at last heard in a repertory that flatters her special voice, musicianship, and dramatic intelligence. This is by far the soprano's most successful recital record to date.

Liszt's first and last excursion into opera is a one-act comedy called *Don Sanche*, which had its premiere at the Paris Opéra in 1825, shortly before the composer turned fourteen. Although no one can prove it, musicologists suspect that the whole thing was a publicity stunt and that most, if not all, of the music was written by Ferdinando Paer, Liszt's teacher. The pleasantly professional but blandly anonymous score gives circumstantial support to that theory—not one note hints at Liszt's future style. Hungaroton, already a gold mine of Liszt arcana, has recorded it anyway (SLPD 12744/5), and very nicely too. Collectors of operatic curios will be delighted, but *Don Sanche* is a low-priority item for those who want to hear the real Liszt.

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“...‘Harlem Renaissance: Art of Black America’ is the story of the decade that ended with the crash of 1929—more or less...”

DURING THE DECADE THAT ENDED WITH the crash of 1929, writes historian David Levering Lewis, “Harlem was Black America’s Paris.” Like Paris in those years of the movable feast, Harlem was a community of actual and metaphoric nomads. Blacks who had been drifting north since Reconstruction, and others fresh off the battlefields of Europe, brought their rural heritage with them and put it through a metamorphosis. Southern oratory fed a new community of poets and writers: Langston Hughes, Countee Cullen, W.E.B. Du Bois, the novelist Zora Neale Hurston, the Harvard-educated philosopher Alain Locke. At the other end of the social ladder, a raucous new café society took black music, taught it urbanity, and sent it off to conquer the world.

“**Harlem Renaissance: Art of Black America**” is the story of that catalytic period—more or less. I add the qualification because the Studio Museum in Harlem has tried to do two things at once. First, it has put together an exhibition of four artists and one photographer who, whatever their limitations, represent for the museum the “Black American experience.” More ambitiously, it has co-published (with Harry N. Abrams) *Harlem Renaissance: Art of Black America*, which enlists Lewis, art historian David Driskell, and archivist Deborah Willis Ryan in defining the decade. It ends up with another of those increasingly common exhibitions that exist mainly to illustrate a book.

The Harlem of Lewis’s essay is a collection of vivid characters. There was Pig Foot Mary, who sold soul food from a street-corner steam cart and invested the profits in real estate; Madame C. J. Walker, who plucked a fortune from hair straightener; and Walker’s daughter A’Lelia, who became the Mabel Dodge of north Manhattan. There was a respectable gentry who wouldn’t be caught dead in the clubs, and a coterie of radical writers who shocked the Establishment with the brusque journal *Fire!!* And there were artists—though not very many. The question is, How many—and how important?

Harlem’s artists had nowhere near the effect on American culture of its musicians and singers (gospel, blues, jazz, and otherwise), who helped define American



UPTOWN SATURDAY NIGHT: Palmer Hayden’s *Bal Jeunesse* (circa 1927).

modernism in the world’s eyes. But “do the Harlem Renaissance artists justly deserve to be forgotten?” asks Studio Museum director Mary Schmidt Campbell, clearly implying that they don’t. “Do they constitute just an exotic interlude in the history of American art, or do their images provide the seeds of an authentic artistic tradition?”

The “or” in that last sentence should probably be an “and.” Seeding the ground of tradition doesn’t in itself guarantee that an artist has independent merit. The museum has mixed up historical importance with aesthetics. I’m going to run afoul of people who insist that those two things can’t be separated, but bear with me. In the case of the indisputably talented James Van Der Zee, such a separation would be silly. Van Der Zee got a job with a white photographer, taught himself to use a camera, and eventually set up shop in Harlem. He had a great eye for community rituals—weddings, funerals, marches, entertainments, rites of arrival. His pictures are laced with a historical consciousness that is as important as his grace with his sitters.

But the cultural crucible of Harlem

was harder on its artists than on its other would-be innovators. Slavery had put obvious obstacles in the way. Harlem’s black artists had to start in a no-man’s-land; the wonder is not that they did so little but that they did so much under the circumstances. For Meta Vaux Warrick Fuller (born in 1877) to get herself to Paris to study under Rodin must have been a considerably greater achievement than anything she did in the way of sculpture—which is, in the main, formally confused and conventionally sentimental.

The plight of black artists in the twenties was the same one faced by anybody who didn’t happen to be a white male European or American on intimate terms with the Café de la Paix. Much more than music, dance, or even literature, visual art depends for its significance on its ties to the history of ideas. Except for blues and jazz, Harlem in the twenties was still a society of reflections.

The three painters presented here take separate routes past the difficulties that faced them: Aaron Douglas illustrated the heroic struggles of black Americans in a syncopated and self-conscious pastel



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style (borrowing from Cubism and an imagined Africanism); it got him labeled "the father of Black American art." Palmer Hayden was a realist illustrator of themes from urban black life; he was also a janitor at the Harmon Foundation, a white philanthropy that gave grants to black artists. This double persona filters through his paintings, which are almost painfully personal—whenever they are not caricatures. Hayden's uncluttered honesty lets you like him even as you sense the limits of his ambitions.

It was left to William H. Johnson, during study in Paris, to absorb van Gogh and the Post-Impressionists, Cézanne and Rouault; he settled for a while in Denmark and later traveled through North Africa. He is the most agitated and impressive painter on Mary Campbell's list. Or are my eyes conditioned by what she calls a "continuing set of expectations about the way Black people should make art"? Cultural bias is impossible to escape, but is also overrated. Johnson's worldliness shines through his primitivist (but certainly not "primitive") pictures. But Campbell will not allow him his success because he created it on "white" terms. That, in a nutshell, is the dilemma of the artist on the outside. (144 West 125th Street, through August 30; the book, \$35 in hardcover and \$19.95 in paper.)

CLOSURE CASTS A NEW LIGHT ON THE career of Andy Warhol. While he was still with us, it was easy to blame him for any number of things that are wrong with art at the moment. Yet his death has confirmed his power as an oracle.

The function of an oracle is not necessarily to deliver good news. Warhol—more than anybody else from his generation, including Rauschenberg and Johns, who seem positively nineteenth-century by comparison—presaged the eighties. The Dia Art Foundation, which is coincidentally showing his early tentative comic-book and advertising-art paintings, from 1960-62, is a storehouse of current obsessions in their nascent state. Warhol bore us the bad news about the advent of the culture industry and its avalanche of media images. He was a master of the moral feint. It is hard to forgive him for suggesting that everybody would be famous for fifteen minutes, a bit of flipness that has acquired the authority of holy writ. But he himself pursued fame so matter-of-factly that it lost any sting of egotism or self-aggrandizement; just to go after it and to pretend that it mattered became amusingly camp.

Dia's several shows have revived Warhol the artist (not the media star). He was the first of his generation to die, and his death was a shock. Everything he began is not yet finished. (77 Wooster Street; through June 13.)

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HIGH THAI

“...These two restaurants have been neither washed over by waves of blue margarita nor muted by the beat of the bongo...”

MY MANTRA IS CURRY; MY MOTTO, GO FOR the burn. As the flames of last year's Caribbean blaze flicker, I gravitate toward other torrid zones. Need advice for hot and spicy underground? Try Thai.

Siamese restaurants abound in most neighborhoods. Two established places, serving inexpensive fare that tastes like an Indian-Chinese hybrid, have not been washed over by the wave of the blue margarita or muted by the beat of the bongo.

Bangkok House (1485 First Avenue, near 78th Street, 249-5700) offers a “jungle” curry (\$8.50) sure to lure me back. This inflammatory sliced-beef-and-vegetable dish steeped in searing red curry earns a three-tissue rating. However, rice and the requisite Singha beer (\$3) temper the burn.

Pork in green curry (\$7.75) rates two tissues for the coriander, garlic, and green-chili spicing, a combination as fresh as the elaborately arranged flowers that enliven the sapphire rooms.

Waiters outfitted like players in *The King and I* bring forth marvelous mee krob (\$6.95), a crunch of skinny noodles, shrimp, and sweet sauce; passable nur sate (\$3.75), a tepid skewered beef with hot and pungent peanut dip; and a refreshing Thai salad (\$2.25) of crisp lettuce and vegetables.

A house specialty, ped krob (\$11.95), arrives as half of one *dr-r-ry* duck. And the tasteless, bean-curd-wrapped shrimp hae-kun (\$3.75) comes fried to extinction. Paw-pyak, tiny Thai spring rolls (\$3.75), and two vegetable dishes, the mixed vegetable pad ruom-mit and sautéed eggplant pad may-ka (\$5.95 each), merit no more than a cautious “Beware.”

If I went to Thailand, I would be delighted to find gai yang (\$9.25), barbecued chicken, as tasty and perfectly grilled as this, and noodles as delicious as pad thai (\$6.95), stir-fried with shrimp and scallions.

Hoi pad king (\$9.95) boasts wonderful stir-fried sea scallops tossed with ginger scallions. One oddity is gai masaman (\$8.25), the famous curry, which includes chicken, cashews, and, of all things, avocado chunks in the sauce.

Dinner for two, including an appetizer, two substantial main courses, beer, and tax and tip, costs \$38 to \$40.

Bangkok House is open daily from 5 to

11 P.M. A.E., C.B., D.C., M.C., V. accepted. Reservations accepted for parties of four or more.

“PLEASE DON'T WRITE IT UP,” BEGGED the friend who told me about **Thai Taste** (208 Seventh Avenue, at 22nd Street, 807-9872), a homely red-walled place festooned with wood pagodas, travel posters, plants, flowers, and a delivery bicycle parked in the dining room.

So here I am, betraying a confidence

pork with coriander, peanuts, and sour dressing, or wonderfully barbecued gai yang (\$6.95). Pass up the banana dessert and finish with Lipton's ginger tea for a little sip of Siam right here at home.

Dinner for two, including an appetizer, a salad, two main dishes, beer, and tax and tip, costs about \$40.

Thai Taste is open Monday through Friday noon to 3:30 P.M. and 5 to 11 P.M., and Saturdays and Sundays 5 to 11 P.M. A.E., C.B., D.C., M.C., V. accepted.



BANGKOK HOUSE: Hot, spicy fare in a fresh, lively setting.

and telling you about po-tek (\$9.95), a delicious casserole of hot gingery broth and seafood (Thai bouillabaisse, cooked à point, and juicy chicken sate (\$4.75), accompanied by one of the spicier peanut sauces around. Shame.

Two curries are perfect matches for Singha beer. Goong pa-nang (\$7.95) is thin, hot, sweet, and loaded with shrimp and green peas, and gob-gar-paow (\$7.95) is a luscious garlicky tangle of frogs' legs, basil, onions, and peppers.

Moo-pad-pak (\$6.50), pork with stir-fried vegetables, arrives bland but juicy, and nurr-yum (\$7.50), beef salad, is overly sour. Nor do I suggest som-tum (\$2.50), carrot salad with dried shrimp.

Still, it is hard to miss with authentic Thai nam-sod (\$4.95), gingery ground

Quick bites: LOOK FOR THE LITTLE WOOD panda at the door of **Simon's Restaurant** (87-04 Queens Boulevard, Elmhurst, 718-335-0701), a new Chinese restaurant, owned by chef Simon Teng and his family. This food rivals Manhattan's best. Try tangy sesame noodles (\$2.95), luscious spicy eggplant with bean sauce (\$4.50), juicy mu-shu pork with four pancakes (\$5.50), sa-cha beef (\$6.50), stir-fried with fresh spinach leaves, or one of the excellent casseroles.

The grilled chicken breast with lettuce and tomato on pita (\$4.75) at the new **Urban Grill** (1613 Second Avenue, near 83rd Street, 744-2122) is terrific, and the tuna salad (\$3.95) nearly as good. Wash it down with a large glass of fresh orange juice (\$1.60).

FAMILY TIES

“...Cabernet’s success, even in unlikely parts of the world, prompted my search for unusual wines made from this grape...”

NOT LONG AGO, I ATTENDED AN INFORMAL tasting where each guest was asked to bring a wine made from the Cabernet Sauvignon grape. Most of the bottles (which were served in numbered brown bags) came from Bordeaux and California, and one or two from Italy. But for me, the surprise of the evening was the Quinta da Bacalhôa 1983, a \$7 wine from Portugal. This stylish bottling comes from an estate in Azeitão, just south of Lisbon, where Cabernet Sauvignon and some Merlot were planted in the mid-1970s. Apparently the only wine of its kind produced in Portugal, it reminded me of just how successful Cabernet Sauvignon can be, even in unlikely parts of the world, and inspired my search for other unusual Cabernet wines—more specifically, Cabernet Sauvignon, Cabernet Franc, Merlot, and Malbec, often referred to as the Bordeaux varieties.

Cabernet Sauvignon, the most familiar of these grapes, produces fine red wines that are complex and long-lived, whose bouquet and taste often evoke images of black currants, pencil shavings, cedarwood, and bell pepper. The distinctively delicious flavor of Cabernet-based wines and the grape’s ability to flourish in many wine-producing regions have made Cabernet Sauvignon more widely planted than, say, the more fragile and less dependable Pinot Noir of Burgundy. In California, where Cabernet Sauvignon is considered the state’s finest red-wine grape, plantings have increased from 4,000 acres in 1969 to 22,000 today. And there is now more Cabernet Sauvignon planted in Bulgaria than in Bordeaux and California combined.

Furthermore, the combination of structure, complexity, and finesse that Cabernet adds to any blend has led to its use in wines as diverse as Tignanello, a Tuscan bottling made primarily from the local Sangiovese grape; Château Musar from Lebanon; Château Vignelaure from Provence; and the legendary Vega Sicilia of northern Spain, made from the native Tempranillo grape with 20 percent Cabernet Sauvignon.

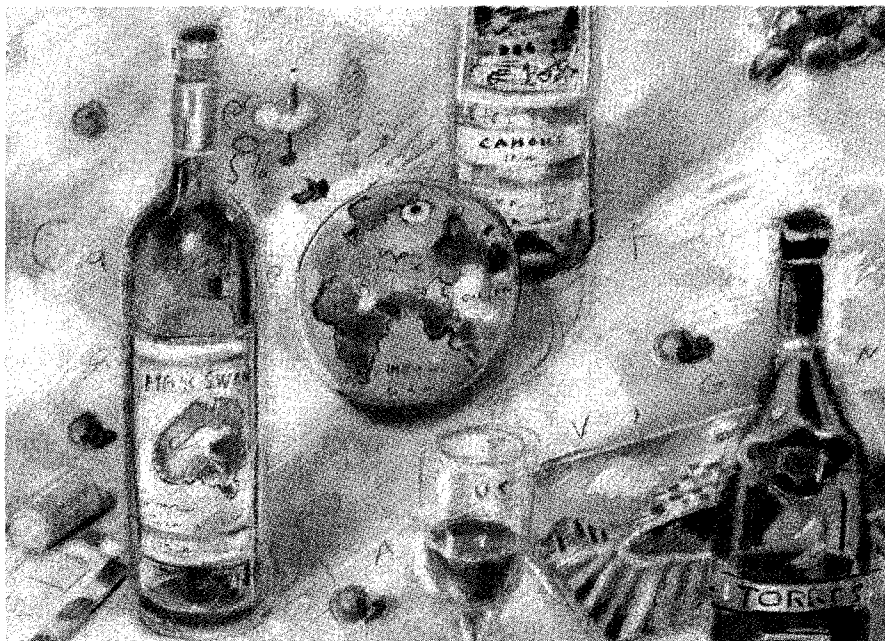
For all its virtues, however, Cabernet Sauvignon is rarely grown on its own. In Bordeaux, the Merlot grape now accounts for twice the acreage of Cabernet Sauvignon, and most vineyards contain

Cabernet Franc and perhaps Malbec as well. Even in California, where varietal flavor is emphasized, many wine-makers now soften the tannic austerity of Cabernet Sauvignon with the more supple flavor of Merlot and the lively acidity of Cabernet Franc.

A good place to start looking for unusual wines made from this grape—excluding, that is, Bordeaux and California—is a few miles outside Bordeaux itself, in Cahors and the Côtes de Buzet.

half the Cahors crop comes from a cooperative cellar, a few estates have produced firm, tannic wines with more character than many *petits châteaux* from Bordeaux; a good example—and introduction to Cahors—is the 1982 of Clos Triguedina (about \$8).

Until 1911, when French legislation put a cork on the practice, Côtes de Buzet was shipped to Bordeaux and conveniently passed off as such. (Côtes de Buzet lies about 70 miles southeast of Bor-



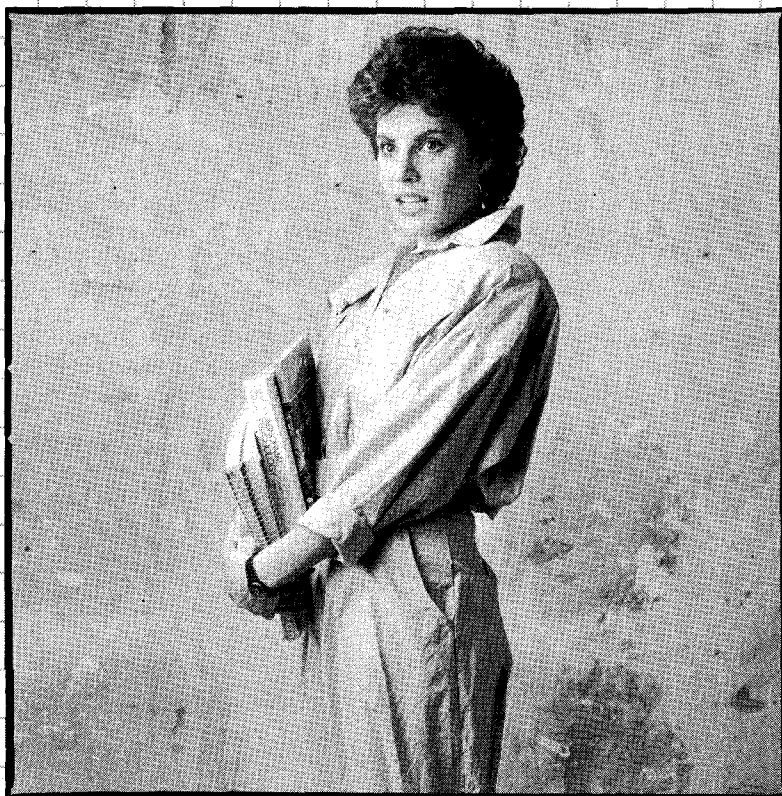
GRAPE LINES: Cabernet cousins have put down roots all over the world.

Cahors, the most famous wine of southwestern France, is produced near the town of that name, about 125 miles east of Bordeaux. Even today, it is often described as “the legendary black wine of Cahors,” a reference that goes back to the mid-nineteenth century, when it was common practice to boil down and concentrate some of the juice to give the wine more color and body. In this century, however, so many vineyards had been abandoned that as recently as 1968, only 16,000 cases of Cahors were produced. Today, crops of 1.5 million cases are not uncommon, but most of the wines—which are made primarily from the Malbec grape—are light and simple, and bear little resemblance to the sturdy wines of the last century. Though nearly

deaux.) Given its own appellation of origin (recently shortened to Buzet) in 1973, Côtes de Buzet has achieved wider distribution outside France. Curiously enough, more than 90 percent of the production of Buzet—made from Cabernet Sauvignon, Cabernet Franc, and Merlot—comes from a cooperative cellar, Les Vignerons Réunis; its distinctive 1982 Buzet (\$3.99), similar to a Bordeaux, is a good value. A few estates in the Buzet region offer attractive wines with somewhat more character than the cooperative bottling: The 1983 of Château de Padère (\$5.49) is a prime example.

Cabernet Franc, which covers more of the Saint-Émilion and Pomerol districts of Bordeaux than Cabernet Sauvignon, is also the principal red grape of the Loire;

NEW YORK STYLE



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the most interesting reds come from Chinon and Bourgueil, villages that sit on opposite banks of the river. But unlike the supple and charming reds of Beaujolais, these light and fruity wines have a brisk, tannic edge and a certain complexity that come from Cabernet Franc. Although the two villages together produce more than a million cases a year, the wines are not often seen in the United States; two excellent examples from the 1985 vintage are now available, however—the Chinon and Bourgueil from the firm of Couly-Dutheil (\$9.49 each), which combine berrylike fruit with enough backbone to raise them above the category of mere country wines.

Cabernet and Merlot flourish in north-east Italy, in the Veneto and Friuli regions, where they produce light, simple wines with a slightly weedy taste. These reds, which are not so widely distributed, could not be more different in style from the increasingly visible Cabernet Sauvignons of Australia, with their lush, soft flavors.

Cabernet is a relative newcomer to Australia, and though its acreage falls short of the more popular grape called Shiraz, these wines are enormously appealing and easy to drink. Some enjoyable and moderately priced Cabernet Sauvignons I've come across recently include the light, supple nonvintage Mark Swann Proprietor's Reserve (\$4.99); the ripe, appealing 1983s of Montrose (\$6.99) and Peter Lehmann (\$7.49); the fuller, more opulent Wyndham Estate 1983 Bin 444 (\$6.99); and, by way of contrast, the more complex, tannic, and austere Taltarni 1983 (\$9.89).

The Southern Hemisphere is apparently hospitable to Cabernet Sauvignon, since that variety has long been successful in Chile and Argentina (although, oddly enough, the most widely planted red grape in Argentina is Malbec). The best known of the Chilean examples comes from Concha y Toro, whose 1983 (\$4.99) is, as always, an agreeable wine.

One of the best values in inexpensive Cabernet Sauvignon is the Trapiiche 1979 (\$3.99), from Argentina's Mendoza region; it has more flavor and texture than similarly priced Cabernets from other parts of the world.

Spain, too, produces Cabernet Sauvignon: Jean Leon, the Los Angeles restaurateur, was the first to market Cabernet Sauvignon from the Penedès region, near Barcelona; his 1980 (\$6.99) is a well-defined, elegant wine. Perhaps the most acclaimed Cabernet Sauvignon of Spain, also from Penedès, is the Gran Coronas Reserva Black Label of Torres. Originally a blend of Cabernet and the local Monastrell and Ull de Llebre, the wine is now made entirely from Cabernet Sauvignon. The 1981 (about \$18, and in limited distribution) is a richly textured, generously flavored wine.

THINK OF ENGLAND

“...One might wish for more suavity in Stanley Weintraub’s *Victoria: An Intimate Biography*, but the facts still fascinate...”

Victoria: An Intimate Biography, by Stanley Weintraub. Truman Talley Books/E. P. Dutton; 700 pages; \$26.95.

WHAT JUST MISSED BEING CALLED THE Alexandrian Age began one June morning in 1837, when an eighteen-year-old girl who had slept in her mother’s room every night of her life was awakened and told that the Lord Chamberlain and the Archbishop of Canterbury were next door. She put on her dressing gown and went in to learn that her Uncle William was dead and that she, Alexandrina Victoria (the second name had been added at the last minute), was queen of England. Her coronation didn’t go off without a hitch. When she was handed the orb of office, she had to whisper to the nearest bishop, “What am I to do with it?” and she winced when the archbishop jammed her ruby ring onto a finger it didn’t fit. “Poor little Queen!” observed one of the spectators, Thomas Carlyle. “She is at an age at which a girl can hardly be trusted to choose a bonnet for herself; yet a task is laid upon her from which an archangel might shrink.” When the new queen returned to Buckingham Palace, the first thing she did was bathe her dog.

The metamorphosis of this tiny (five foot) creature into the formidable, toadlike Widow of Windsor, the queen-empress who ruled England longer than any other monarch, is the perennially absorbing story of Stanley Weintraub’s biography. One might wish for a bit more suavity or passion in Weintraub’s prose, or a bit more humor (his only concession to that is some professorial drolleries like “a muscular young man is seen at full length wearing nothing but a beard and an anxious expression”), but the facts still fascinate. If by the time Victoria acceded to the throne her powers were limited to publicity and symbolism, she was a potent symbol indeed, and she knew how to get her views across. When she wanted to reprimand a minister, she had only to “forget” to put the telegram

into code; when she wanted to be more direct, she would follow the traditional upper-class practice of sending a letter to the *Times*.

To us, “Victorian” means extreme and hypocritical sexual repression, coupled with excessive and morbid sentimentality over death. In the first area, Victoria was no Victorian. She had, it was true, a horror of adultery and promiscuity, inspired

42, grief became her occupation. It is touching to read that, for years after Albert’s death, she would sleep with his nightshirt in her arms, alarming to read that she had his clothes laid out every evening, his hot water brought every morning, and his unused chamber pot taken out to be cleaned. On her travels, the queen would hold up the miniature of Albert she always wore, to show him the foreign sights. In the remaining 40 years of her life, she disfigured innumerable English towns with statues to her late husband, the worst of them the huge and gaudy Albert Memorial (which, however, presides over a worthy “Albertopolis”—the Albert Hall and the wonderful Victoria and Albert Museum). The queen’s obsession became so tiresome, even to her friends, that Disraeli, on his deathbed, refused a visit from Victoria. “No, it is better not,” he said. “She would only ask me to take a message to Albert.”

After a succession of boorish, phlegmatic, and insane kings, England was not universally enthusiastic about the continuation of the monarchy Victoria represented and its drain on public funds. When Albert arrived from Germany for the wedding, a malicious verse went “He comes to take ‘for better or worse’ / England’s fat Queen and England’s fatter purse.” In the 1850s, a rumor went around London that the foreign prince was a Russian agent and had been taken, with the queen, to the Tower for treason. Yet before long, the two were England’s most popular royal couple until our own day. Albert, with his encouragement of trade and science, stood for progress in the increasingly industrialized country. Victoria, though more of a conservative (she believed that it was cruel to educate people above their station), became the apotheosis of the bourgeois values her growing middle-class public respected. (So *haimish* was the monarch that during the Boer War she crocheted woolen scarves for her soldiers.) After an assassination attempt (she survived seven), she and Albert drove through Hyde



QUEEN BE: Young Queen Victoria painted by Thomas Sully.

by her wicked Regency predecessors—her own father, before marrying her mother, had an illegitimate child. But within marriage she was never one to close her eyes and think of England. Smitten with her husband, Prince Albert, almost as soon as they met, she wrote, “Oh! to feel I was, and am, loved by such an Angel as Albert was too great a delight to describe! he is perfection.” Years later, she wrote to her eldest daughter of the joys of being “clapsed and held tight in the sacred Hours at Night when the world seemed only to be ourselves.”

When Albert left Victoria a widow at

“...Naipaul's *The Enigma of Arrival* is as stingy with dialogue as with happenings. His writing is flat, opaque, and cold...”

Park in an open carriage “to show the public we had not...lost all confidence in them.”

With dreadful symbolism, the grandchild who measured Victoria for her coffin was Kaiser Wilhelm, who would do the same for the Victorian Age. The crowds along the route of the funeral train knew nothing of this as they knelt to watch it go by. In London, the crossing sweeps tied crêpe on their brooms. And even the whores wore black.

The Enigma of Arrival, by V. S. Naipaul. Alfred A. Knopf; 354 pages; \$17.95.

THERE IS NO MISTAKING *The Enigma of Arrival* for anything other than a high-brow production. While novels for those of the two-inch forehead are crammed with incident, defloration following murder following earthquake, classy fiction doles out action with an eyedropper. In V. S. Naipaul's novel, a nameless Trinidadian writer of Indian descent (who can this be?) sits in a cottage in England, where he has lived for twenty years. Sometimes he writes; sometimes he

thinks about what he used to write or what he would like to write; occasionally he goes out for walks near the local manor, whose owner, afflicted with acedia, does not go out; a pipe bursts; grass grows; trees fall down, possibly of boredom.

Arrival is as stingy with dialogue as with happenings. After 21 speechless pages, someone (also without a name) mutters, unarguably, “Dogs...Worry pheasants.” Twelve more pages pass in silent meditation. Then two people confront each other in the road. “Peter,” says the narrator. “Sir!” the boy replies. “As though expecting at the very least a slap; and at the same time not truly intending apology or respect. In that reaction, which made me nervous, I felt I had a glimpse of his past, and saw his need for aggression, his only form of self-assertion. I didn't know how to go on with him; I didn't particularly want to. I didn't say any more.”

Such news as reaches the easily discouraged narrator arrives in remote, muted tones, like the voices in an old BBC play on an ancient and crackling

wireless. A neighbor's wife runs away with another man, who ditches her. She returns to her husband, who kills her. The gardener on the estate is dismissed. An unsatisfactory maid is hired who brings the master a bottle and glass without a tray. The narrator registers these fragments from the land of the living and then goes back to more contemplation of the typewriter, the grass, and the trees.

If V. S. Naipaul's prose were liquid and gorgeous, if it were spirited and dynamic, one could at least relish the language in which he deals with his limited subject. But his writing is flat, opaque, and cold, clichéd and repetitious. He not only observes that the cars and trucks passing at the foot of the hill look like toys but observes it again several pages later. An old man lives “in one of the big houses of Victorian London, a part of London developed in the Victorian time.” Thanks for clearing up the confusion. When reading certain novels, one gets an impression of the author laughing or sighing or going to pieces. With this one, you see the author looking into the mirror with a supercilious stare.



This woman will never go out of style ב"ה

There is a timeless quality to the Jewish woman. A quality that transcends career, education and worldly achievement—without negating them. A quality rooted in a 5000-year-old tradition that has held its own despite society's shifting, often contradictory values. A quality that is a great deal more than chicken soup, potato pancakes or bagels and lox.

To find out more about what it really means to be a Jewish woman come to “The Week of the Jewish Woman.”

From March 13-22 there will be an ongoing series of exhibits, lectures, videos, and Passover and Shabbat participatory events designed to inform, educate, enlighten and inspire you.

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THE TOTAL JEWISH WOMAN

a panel discussion with the participation of Sheina Koenigsberg (the heroine of *Holy Days*)

Sunday, March 22, 1987, 7:00PM

The Eisner & Lubin Auditorium

New York University, 566 La Guardia Place

Admission \$6

Week of the Jewish Woman
March 13-22, 1987

SALES & BARGAINS

BY LEONORE FLEISCHER

SOME MERRY YARNS

MANY YARNS ARE REDUCED HERE, SOME by as much as 70 percent. For example, yarns in 100-g. hanks: Montevideo wool, was \$7.25, now \$3.50; Ruecca wool, was \$7.25, now \$3.95; silk-and-wool blend, was \$7.50, now \$3.50; Confetti or Metisse rayon-and-cotton blend, was \$7.95, now \$3.50; Sportwool wool, was \$5.95, now \$2.95; wool fingering yarn, was \$3.50, now \$1.95. Yarns in 50-g. skeins: Shetland wool, was \$3.45, now \$1.75; Province cotton-and-rayon blend, was \$4.95, now \$2.75; mohair-and-wool-blend tweed, was \$4.95, now \$3.25. Various blends on cones, were \$15 a lb., now \$7; rayon ribbon, was \$3.45 an oz., now \$1.95. A.E., M.C., V., checks accepted; all sales final. *Zamart, Inc., 11 West 37th St. (869-7606); Mon.-Fri. 10 a.m.-6:30 p.m. and Sat. 11 a.m.-5 p.m.; through 3/28.*

THE KIDDIE STROLL

CHILDREN'S STROLLERS, WALKERS, CAR seats, and more are now reduced below this store's usual discount prices. Strollers: Maclaren Spirit, list \$100, here \$79; Maclaren Majestic, list \$120, here \$99; Maclaren Royalty, list \$180, here \$149; Aprica Sovereign, list \$250, here \$169; Bilt-Rite Way-to-Go, list \$80, here \$59. Car seats: Fisher-Price, list \$90, here \$69; Century 300, list \$60, here \$39. Other things: Delta white wood cribs, list \$250, here \$169; Century Kanga-Rocka-roos, list \$24, here \$14.99; Century Super Coupe walkers, list \$40, here \$27.50; Snuggli denim baby carriers or Fisher-Price infant seats, list \$40, here \$29.99; Fisher-Price swings, list \$80, here \$59. Also, Fisher-Price Travel Tender crib/playpens, Nursery Monitors, Baby Björn baby chairs, and more. A.E., M.C., V., checks accepted; exchanges possible. *Little Folks Shop, 123 East 23rd St. (982-9669); Mon.-Thurs. 9 a.m.-6 p.m., Fri. till 5 p.m., and Sun. noon-5 p.m.; through 3/22.*

FINE FURS

FUR COATS AND JACKETS FOR WOMEN (sizes 6-18), some one-of-a-kind, are now 10 percent above cost here. Hooded Russian fit coat (size 10/12), was \$21,995, now \$9,995; silver-fox coat (size 10), was \$16,995, now \$6,795; tip-dyed hooded raccoon coat with fox trim (size 10/12),

DO NOT PHONE: Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.

was \$19,995, now \$7,995; coyote coat with shadow fox trim and scalloped hem, was \$11,995, now \$5,295; ranch mink stroller with crystal fox tuxedo and sleeves (size 12), was \$5,495, now \$3,095; putty-dyed belted-back mink coat (fits sizes 10-14), was \$18,395, now \$9,000; mink coats (male skins), were \$3,095, now \$1,495; natural ranch mink jackets, were \$2,895, now \$1,595; natural muskrat coats, were \$2,695, now \$1,295; and more. Free monograms, appraisals, and minor alterations. A.E., M.C., V. accepted; checks accepted (merchandise held until they clear); all sales final. *Furrari, 307 Seventh Ave., near 27th St., second floor (255-4800); Mon.-Fri. 10 a.m.-5:30 p.m. and Sat. till 4 p.m.; through 3/21.*

LEATHER-MADE

ORIGINAL DEERSKIN DESIGNS, IN UNISEX sizes 36-44, and 28-36 for pants, and other items are featured here at 30-50 percent off. For example: quilt-lined deer-skin jackets, with many details, were \$790, now \$390; double-pleated or jeans-style deerskin trousers, were \$390-\$690, now \$195-\$450; snakeskin belts, were \$89-\$125, now \$45-\$65; handbags, were \$125-\$490, now \$75-\$375; European sweaters, were \$125-\$265, now \$65-\$135. Also cleaning, without chemicals, was \$45 (for leather jackets or leather or suede skirts or pants) to \$95 (for full-length coats), now \$25 to \$50. A.E., M.C., V. accepted; checks accepted (merchandise held until they clear); all sales final. *Whipp Creations, 1130 Third Ave., at 66th St. (988-7021); Mon.-Fri. 11 a.m.-7 p.m. and Sat. till 6 p.m.; through 4/10.*

UNDERCOVER

FAMOUS-MAKER BRAS (32B-36D) AND panties (5-7) are on sale here. Dior Rose by Christian Dior bikini pants and underwire bras, were \$7.50 and \$16, respectively, now \$4.99 and \$10.99; Poirette lace bikini pants, were \$11, now \$7.99; Lily of France Le Continental bikini pants and demi-bras, were \$7.50 and \$15, respectively, now \$4.99 and \$10.99; Glossies briefs or soft-cup bras, were \$9, now \$5.99; Calvin Klein cotton bikini pants, were \$7.50, now \$4.99; Pastunette racer-back soft-cup and under-wire bras, were \$15 and \$22, respectively, now \$10.99 and \$14.99; Future Form cotton thong panties, were \$7.99, now \$5.99; Jezebel strapless teddies, were \$32, now \$21.99. Also, St. Eve bikini pants, Wacoal soft-cup bras, and more. A.E., M.C., V., checks accepted; all sales final. *Orva, 155 East 86th St. (369-3448); Mon.-Fri. 10 a.m.-9 p.m.,*

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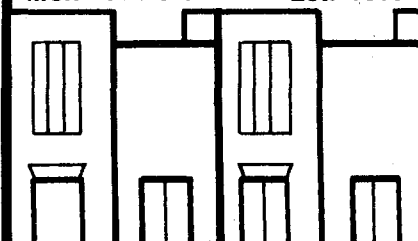
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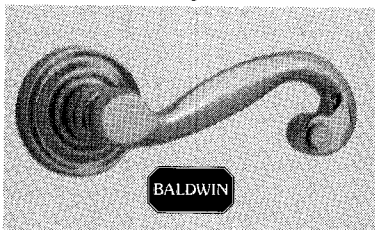
HERE'S A SALE ON ONE-OF-A-KIND HAND-made vintage kilim rugs, including some from Afghanistan, Iran, Turkey, the U.S.S.R., India, and Romania. Selected vintage rugs, from 5 by 9 ft. to 9 by 12 ft., were \$650-\$1,200, now \$450; assorted new, mostly large, wool dhurries in geometric patterns and wool chain-stitch floral rugs, were \$600-\$1,200, now \$450; kilim pillows (most about 16 by 18 in.), were \$80-\$90, now \$40-\$45; kilim pieces, were \$85-\$95, now \$45. A.E., C.B., D.C., M.C., V. accepted; checks accepted (merchandise held until they clear); exchanges possible. *La Chambre Perse*, 347 Bleecker St. (243-4287); Mon.-Sat. 11 a.m.-8 p.m. and Sun. 2-6 p.m.; through 3/31.

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THIS SHOWROOM IS CLEARING OUT MOSTLY one-of-a-kind, Italian floor samples, including: gray leather chaise, list \$5,000, here \$2,000; black-lacquer-and-travertine sideboard, list \$4,804, here \$2,500; king-size beige lacquer platform bed with lighted headboard and floating nightstands, list \$9,426, here \$4,000; coral stone game table, list \$5,844, here \$1,300; beige leather dining-table base, list \$3,080, here \$1,500; set of six leather dining chairs, list \$882 each, here \$400; semicircular blond-horn mirror with brass lip, list \$2,835, here \$500; set of four beige leather armchairs, list \$1,008 each, here \$475. Also, gray lacquer wall unit, list \$20,000, here \$1,500; set of three palisander-and-brass candle holders, list \$1,966, here \$450. Delivery additional. Everything sold as is. Checks accepted (merchandise held until they clear); no credit cards. *Casa Bella*, 215 East 58th St. (688-2020); Fri. 9 a.m.-5:30 p.m. and Sat. and Sun. noon-5 p.m.; 3/13-15 only.

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THESE BEAUTIFUL AMISH QUILTS ARE handmade in Iowa. They come in traditional nineteenth-century colors and patterns with exquisite workmanship. Here are some quilts to examine (for ordering) or purchase. Prices vary according to design and stitching. Styles for immediate sale include: Lone Star (queen size), here \$410; white wedding (queen size), here \$385; Double Wedding Ring (full size), here \$400; Nine Patch (full size), here \$395; Boston Commons (crib size), here \$150; and more. Also, wall hangings. Checks accepted; no credit cards; all sales final. *Mrs. Yutzy's Quilts*, 113 East 12th St., second floor (473-1022); Fri. and Sat. 10 a.m.-7 p.m.; 3/13 and 14 only.

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A Complete Entertainment Guide for Seven Days Beginning

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MOVIES THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—Watts St. at Sixth Ave. (431-1590). #1—Through 3/17: *Broken Mirrors*. #2—Through 3/12: *The Sacrifice*. 3/13-19: *Summer*; *Pauline at the Beach*.
2. **THALIA SOHO**—Vandam St. at Sixth Ave. (675-0498). 3/11: *Tea in the Harem*; *The Sleeping Car Murders*. 3/12: *L'Aventura*; *Hiroshima, Mon Amour*. 3/13-14: *Going Places*; *Ménage*. 3/15: *Gandhi*. 3/16: *Trading Places*; *Easy Living* (1937). 3/17: *The Affair Blum*; *Der Untertan*.
3. **ESSEX**—Grand St. at Essex St. (982-4455). *A Nightmare on Elm Street, Part 3: Dream Warriors*.
4. **BLEECKER STREET CINEMAS**—Bleecker St. at La Guardia Pl. (674-2560). #1—Through 3/12: *Something Wild*. Opening 3/13: *Animation Celebration*. #2—*Lily Tomlin*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*Blue Velvet*. #2—*Tin Men*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). Through 3/12: *Beyond Therapy*.
7. **MOVELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Angel Heart*. #2—*Lethal Weapon*. #3—*Betty Blue*.
8. **THEATRE 80**—St. Mark's Pl. west of First Ave. (254-7400). 3/11: *Funny Face*; *Sabrina*. 3/12: *Cyrano de Bergerac*; *Scaramouche*. 3/13-14: *The Cabinet of Dr. Caligari*; *M*. 3/15: *Harold and Maude*; *Where's Poppa?* 3/16: *Torment*; *Summer Interlude*. 3/17: *Blood and Sand* (1941); *Captain From Castile*.
9. **CINEMA VILLAGE**—12th St. east of Fifth Ave. (924-3363). 3/9 and 3/11-12: *Once Upon a Time in the West*. 3/10: *Heartburn*; *Terms of Endearment*. 3/13-14: *Porky Pig in Hollywood*. 3/15: *Gallipoli*; *Starstruck*. 3/16-17: *The Tenant*; *Repulsion*.
10. **RKO ART GREENWICH**—Greenwich Ave. at 12th St. (929-3350). #1—*Crimes of the Heart*. #2—*Little Shop of Horrors*.

11. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*Mona Lisa*. #2—*A Room With a View*. #3—*My Sweet Little Village*. #4—*Hannah and Her Sisters*.

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—23rd St. west of Eighth Ave. (989-0060). #1—*Hoosiers*. #2—*Black Widow*. #3—*Outrageous Fortune*.
21. **GRAMERCY**—23rd St. west of Lexington Ave. (475-1660). "Crocodile" Dundee.
22. **BAY CINEMA**—Second Ave. nr. 32nd St. (679-0160). *Outrageous Fortune*.
24. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Black Widow*.
25. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Some Kind of Wonderful*. #2—*Radio Days*. #3—*Platoon*.

42nd-60th Streets

30. **RKO NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Mannequin*. #2—*Angel Heart*.
31. **LOEWS ASTOR PLAZA**—44th St. at Broadway (869-8340). *Platoon*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*Lethal Weapon*. #2—*Black Widow*. #3—*Blue Velvet*. #4—*The Morning After*. #5—*The Mission*. #6—*Over the Top*.
34. **EMBASSY 1**—Broadway bet. 46th-47th Sts. (757-2408). Through 3/12: *Death Before Dishonor*. Beg. 3/13: *Tin Men*.
35. **MOVELAND**—Broadway at 47th St. (757-8320). Through 3/12: *Little Shop of Horrors*. Opening 3/13: *Evil Dead II*.
36. **EMBASSY 2, 3**—Broadway bet. 47th-48th Sts. (730-7262). *A Nightmare on Elm Street, Part 3: Dream Warriors*. **EMBASSY 4**—Through 3/12: "Crocodile" Dundee. Beg. 3/13: *Outrageous Fortune*.
38. **EMBASSY 49TH STREET**—49th St. east of Seventh Ave. (757-7003). *Star Trek IV: The Voyage Home*. Theater closed to the public 3/9-11 and 3/17.
39. **UNITED ARTISTS TWIN**—Broadway bet. 49th-50th Sts. (247-1633). #1—*Hoosiers*. #2—*Rage of Honor*.
40. **GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beyond Therapy*.
41. **ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). Through 3/12: *Outrageous Fortune*. Opening 3/13: *Heat*.

- 42. EASTSIDE CINEMA**—Third Ave. nr. 55th St. (755-3020). *Hannah and Her Sisters*.
- 44. SUTTON**—57th St. east of Third Ave. (759-1411). *Black Widow*.
- 45. 57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). *Working Girls*.
- 46. NEW CARNEGIE**—57th St. east of Broadway. (582-4582). Through 3/12: *Crimes of the Heart*. Opening 3/13: *Gospel According to Vic*.
- 47. GOTHAM CINEMA**—Third Ave. nr. 58th St. (759-2262). Through 3/12 (theater closed to the public 3/9): *Mannequin*. Opening 3/13: *Heat*.
- 48. PLAZA**—58th St. east of Madison Ave. (355-3320). *The Morning After*.
- 49. PARIS**—58th St. west of Fifth Ave. (688-2013). Through 3/12: *Salvador*. Opening 3/13: *Kangaroo*.
- 50. D. W. GRIFFITH**—59th St. at Second Ave. (759-4630). *'Round Midnight*.
- 51. MANHATTAN**—59th St. bet. Second and Third Aves. (935-6420). #1—*The Mission*. #2—*Lethal Weapon*.
- 52. BARONET**—Third Ave. at 59th St. (355-1663). *84 Charing Cross Road*. **CORONET**—*Outrageous Fortune*.
- 53. CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *The Decline of the American Empire*.
- 54. CINEMA I**—Third Ave. at 60th St. (753-6022). Through 3/12: *Duet for One*. Opening 3/13: *Man Facing Southeast*. **CINEMA II**—(753-0774) *Tin Men*.

61st Street and Above, East Side

- 60. UA GEMINI TWIN**—Second Ave. nr. 64th St. (832-1670). #1—*Hoosiers*. #2—*Beyond Therapy*.
- 61. BEEKMAN**—Second Ave. nr. 65th St. (737-2622). Opening 3/11: *Raising Arizona*.
- 62. LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. (744-7339). #1—*Platoon*. #2—*Radio Days*.
- 63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *The Good Father*.
- 64. LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). *Angel Heart*.
- 65. UA EAST**—First Ave. at 85th St. (249-5100). *Hoosiers*.
- 66. 86TH STREET EAST**—86th St. east of Third Ave. (249-1144). *Black Widow*.
- 67. LOEWS ORPHEUM**—86th St. at Third Ave. (289-4607). #1—*A Nightmare on Elm Street, Part 3: Dream Warriors*. #2—*Some Kind of Wonderful*.
- 68. RKO 86TH STREET TWIN**—86th St. at Lexington Ave. (289-8900). #1 and #2—*Lethal Weapon*.
- 69. COSMO**—116th St. nr. Lexington Ave. (534-0330). Through 3/12: *A Nightmare on Elm Street, Part 3: Dream Warriors*. Opening 3/13: *Evil Dead II*.

61st Street and Above, West Side

- 80. LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). *Some Kind of Wonderful*.
- 81. LINCOLN PLAZA CINEMAS**—Broadway nr. 63rd St. (757-2280). #1—*Scene of the Crime*. #2—*Faces of Women*. #3—*Thérèse*.
- 82. CINEMA STUDIO**—Broadway at 66th St. (877-4040). #1—Through 3/12: *Marlene*. Opening 3/13: *Swimming to Cambodia*. #2—*Waiting for the Moon*.
- 83. REGENCY**—Broadway nr. 67th St. (724-3700). 3/11-28: "Raoul Walsh." 3/11-12: *Gentleman Jim*; *White Heat*; 3/11: Centennial celebration of Walsh's birthday; call for details. 3/13-15: *Sadie Thompson* (1928; restored); *The Strawberry Blonde*. 3/16-17: *Going Hollywood*; *The Bowery*.
- 84. EMBASSY 72ND STREET TWIN**—Broadway at 72nd St. (724-6745). #1—*Black Widow*. #2—*A Room With a View*.
- 85. LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—*Platoon*. #2—*Radio Days*. #3—*Tin Men*. #4—*Hoosiers*. #5—*Angel Heart*. #6—*Lethal Weapon*.
- 86. THALIA**—95th St. west of Broadway (222-3370). 3/11: *Who'll Stop the Rain?*; *The Dogs of War*. 3/12: *Bananas*; *Don't Drink the Water*. 3/13-14: *Despair*; *Querelle*. 3/15: *Diva*; *The Moon in the Gutter*. 3/16: "Canadian Independent Film": *C'est comme une peine d'amour*; *Memoirs*. 3/17: *The Missionary*; *And Now for Something Completely Different*.

- 87. METRO**—Broadway nr. 99th St. (222-1200). #1—Through 3/12: *Hannah and Her Sisters*. Opening 3/13: *Animation Celebration*. #2—*Betty Blue*.
- 88. OLYMPIA QUAD**—Broadway at 107th St. (865-8128). #1—Through 3/12: *Crimes of the Heart*; *Sid & Nancy*. Beg. 3/13: *Outrageous Fortune*. #2—Through 3/12: *A Nightmare on Elm Street, Part 3: Dream Warriors*. Opening 3/13: *Evil Dead II*. #3—Through 3/12: "Crocodile" Dundee. Opening 3/13: *Witchboard*. #4—*Blue Velvet*.
- 89. HARLEM'S MOVIE CENTER 5**—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*A Nightmare on Elm Street, Part 3: Dream Warriors*. #2—*Lethal Weapon*. #3—*Rage of Honor*. #4—*Platoon*. #5—*Over the Top*. #6—*Angel Heart*.
- 90. NOVA**—Broadway nr. 147th St. (862-5728). Through 3/12: *A Nightmare on Elm Street, Part 3: Dream Warriors*. Opening 3/13 (tent.): *Evil Dead II*.
- 91. RKO COLISEUM TWIN**—Broadway at 181st St. (927-7200). #1—*A Nightmare on Elm Street, Part 3: Dream Warriors*. #2—Through 3/12: *Rage of Honor*; *Recruits*. Opening 3/13: *Witchboard*.

MUSEUMS,
SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). *Naturemax Theater*: \$3.25; senior citizens \$3; children \$1.50: Daily (call for schedules): *On the Wing*; *Nomads of the Deep* and *Skyward*; *The Dream Is Alive*. Triple features: Fri.-Sat. at 6 and 7:30: \$4.75/\$4.50/\$3.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria (718-784-4742). \$4; video only, \$2. "Video Landscapes": 3/13-14, 6:30-7:30: *Rock Video: Cherry Blossoms* (1986), by Shigeko Kubota, *The Water Catalogue* (1984), by Bill Seaman, and *In Search of the Castle* (1981), by Steina and Woody Vasulka. Through 3/14: "Play Ball!" 3/13 at 7:30: Video program: *Dog Baseball* (1983), with William Wegman, *Game of the Week* (1977), by Doug Hall, *New York Yankee Broadcast* (1980), by Susan Grayson, and *Behind the Scenes* (WTBS, 1985). 3/14 at 7:30 (reservations required): "The Art of Televised Baseball": panel discussion.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). \$5; students and senior citizens \$4. Through 4/10: "New Films From Korea." 3/13 at 3 and 7: *Blazing Sun* (South Korea, 1985), dir. Ha Myoung-joong.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). \$3; senior citizens \$2; students \$1; museum admission not included. "Beyond the Melting Pot: The Cinema and Immigration in America." 3/14-15 at 3: *Stranger Than Paradise* (1984), dir. Jim Jarmusch.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation \$2.50; senior citizens \$1; free popcorn. 3/11 at 7:30: *Movie Movie* (1978), dir. Stanley Donen, with George C. Scott.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). Contribution \$5. 3/13 at 8: Films by Caroline Avery; Avery present. 3/14 at 8: "Of Angels and Apocalypse: The Cinema of Derek Jarman": *Home Movies* (1976-86), including *Imagining October* (1984); *Pirate Tape* (1982); others. 3/15 at 7: *Legacy of the Spirits* (1985), dir. Karen Kramer, and *Divine Horsemen: The Living Gods of Haiti* (1947-51), dir. Maya Deren.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": \$3.50; students and senior citizens \$2.50; limited seating. 3/17-18 at 1, 3:15, 6, and 8:45: *Les Cousins* (France, 1959), dir. Claude Chabrol.

JAPAN SOCIETY—333 E. 47th St. (752-3015). \$5. "Japan at War: Rare Films From World War II." 3/13 at 7:30: *The Most Beautiful* (Japan, 1944), dir. Akira Kurosawa, and *Oh Wonderful Life* (Japan, 1944), dir. Mikio Naruse. 3/18 at 7:30: *The Story of Tank Commander Nishizumi* (Japan, 1941), dir. Kozaburo Yoshimura.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Free with museum admission. National Jewish Archive of Broadcasting: 3/15 at 12:30, 1:30, and 2:30: "An American Ballad," from *Frontiers of Faith* (NBC, 1955) and "The Words Are the Music," from *Directions* (ABC, 1974). "The Jews of Ethiopia on Film and Television": 3/17 at 7: *The Falashas* (1973) and *Enigma: The Black Jews of Ethiopia* (1973); discussion with Kay Kaufman Shelemay.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: Through 3/28, Tue.-Sat. at 1: "The 1987 Technobop Show"; at 2: Recent works by Jeanne Finley, Burt Barr, and Kirk Von Hefflin; 3:30: *From The Eleventh Hour* (Channel Four, Great Britain). Through 3/21, Tue.-Sat. 1-6: *Buzz Box*, a video installation by David Daniels.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). \$4. "Personal Cinema Program." 3/14 at 8: Films by Tom Brenner, including *Brazil Rushes* (1986, premiere); Brenner present. 3/15 at 8: "Super 8 Retrospective": Films (1973-85) by various artists.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Through 3/14, Tue. at 5:30, Wed.-Sat. at 12:30 and 3:30: *The Petrified Forest* (NBC, 1955), with Humphrey Bogart.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1**: Through 3/12: Academy Award nominees for Best Foreign-Language Film. 3/12 at 3 and 6:30: '38 (Austria, 1986), dir. Wolfgang Glück. 3/13-28: **New Directors/New Films**: See separate listing.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7619). \$5; senior citizens \$3; under 16, \$2.50. Through 3/18: Mon.-Thu. at 8, Fri.-Sat. at 8 and 10, Sun. at 3, 5, 7, and 9: *The Decline of the American Empire* (Canada, 1986), dir. Denys Arcand.

NEW DIRECTORS/NEW FILMS—Roy and Niuta Titus Theaters, Museum of Modern Art, 11 W. 53rd St. Through 3/28, presented by the museum (708-9490) and the Film Society of Lincoln Center (877-1800 ext. 489). Tickets \$5, at the museum box office or by mail from the Film Society (140 W. 65th St., New York, NY, 10023). 3/13 at 6: *Black and White* (France, 1986), dir. Claire Devers, and *Fluke* (animated, U.S., 1985), by Emily Breer; 8:30: *Playing Away* (Great Britain, 1986), dir. Horace Ové. 3/14 at 1: (See 3/13 at 8:30); 3:30: (See 3/13 at 6); at 6: *Positive I.D.* (U.S., 1986), dir. Andy Anderson, and *Your Face* (animated, U.S., 1986), by Bill Plympton; 8:30: *Night of the Pencils* (Argentina, 1987), dir. Hector Olivera. 3/15 at 1: (See 3/14 at 8:30); 3:30: (See 3/14 at 6); at 6: *Hey Babu Riha* (Yugoslavia, 1986), dir. Jovan Acin; 8:30: *The Woman Alone* (Poland, 1981), dir. Agnieszka Holland. 3/16 at 6: (See 3/15 at 8:30); 8:30: (See 3/15 at 6). 3/17 at 6: *A Promise* (Japan, 1986), dir. Yoshi-shige Yoshida; 8:30: *The Realm of Fortune* (Mexico, 1986), dir. Arturo Ripstein.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 3/14 at 1:30: *Rocky* (1976), dir. John G. Avildsen, with Sylvester Stallone.

NEW YORK PUBLIC LIBRARY—Donnell Media Center, 20 W. 53rd St. (621-0618). Free. 3/12 at noon: "Issues of a Nuclear Age": *The Atomic Cafe* (1982), dir. Kevin Rafferty, Jayne Loader, and Pierce Rafferty; at 6: "Meet the Makers—Video": Works by Mathew Schlangier; Schlangier present. 3/17 at noon: *Frogland* (1925, silent), by Ladislav Starevich, and *Macbeth* (1948), dir. Orson Welles; 2:30: "The Short Story on Film": Ambrose Pierce trilogy: *An Occurrence at Owl Creek Bridge* (1962), *Chickamauga* (1963), and *The Mockingbird* (1968), all dir. Robert Enrico.

PUBLIC THEATER—425 Lafayette St. (598-7171). \$5; senior citizens and students \$4. Through 4/23: "The Age of New Yorker Films"; separate admission to each film. 3/10-12 at 6: *La Salamandre* (Switzerland, 1971), dir. Alain Tanner; 8:15: *Class Relations* (France-West Germany, 1983), dir. Jean-Marie Straub and Daniele Huillet; at 10: *La Chinoise* (France, 1967), dir. Jean-Luc Godard. 3/13-15 at 6: *Six in Paris* (France, 1966), dir. Jean-Luc Godard, Eric Rohmer, Claude Chabrol, et al.; at 8: *Everything for Sale* (Poland, 1968), dir. Andrzej Wajda; at 10: *Partner* (Italy, 1968), dir. Bernardo Bertolucci; 3/14-15 at 4: *The Stud Farm* (Hungary, 1978), dir. András Kovács. 3/17-19 at 6: *Gods of the Plague* (West Germany, 1969), dir. Rainer Werner Fassbinder; at 8: (See 3/13-15 at 8); at 10: *Socrates* (Italy, 1979), dir. Roberto Rossellini. "Public Service" (free): Sat.-Sun. at 2, through 4/5: *Gates of Heaven* (1971), dir. Errol Morris.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. 3/14 at 2: *Ralph Fasanella: Song of the City* (1981), dir. Jack Ohfeld, Brice Marden (1977), dir. Ed Howard and Theodore Haimess, and *Sandsong* (1981), dir. Stuart A. Goldman.

ST. MARK'S CHURCH—Second Ave. and 10th St. (674-0910). Contribution \$5. 3/9 at 8: "Monday Night

Performance Series," including *Demons in the Dish* and *Ghost Fish Speak*, films by Jo Andres.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terr., S.I. (718-448-2500). \$6. 3/13 at 8: 28 Up (Great Britain, 1984), dir. Michael Apted.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). \$2. 3/15 at 1:30: Films (1975-85) by Christine Loizeaux; introduced by film historian Robert Haller.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 3/20: "Social Engagement: Women's Video in the '80s." 3/11 at noon: *Freedom of Information Tape 1: Jean Seberg* (1980), by Margia Kramer, Joan Braderman Reads the *National Enquirer* (1983), by Paper Tiger Television, and *A Simple Case for Torture, or How Not to Sleep at Night* (1983), by Martha Rosler; at 3: *Women of Steel* (1985), by Mon Valley Media, *Fina Bathrick Reads Working Woman* (1983), by Paper Tiger Television, and *The Maids!* (1985), by Muriel Jackson. 3/12 at noon: *Just Because of Who We Are* (1986), by Hera Media, and *Gotta Make This Journey* (1983), by Michelle Parkerson; at 3: *Sign on a Truck* (1984), by Jenny Holzer, and *The Trial of Tilted Arc* (1985), by Shu Lea Cheang. 3/13 at noon: (See 3/11 at 3); at 3: (See 3/11 at noon). 3/14: Same as 3/12. 3/15 at 1: (See 3/11 at noon); at 4: *Trick or Drink* (1984), by Vanalyne Green, *Secret Sounds Screaming: The Sexual Abuse of Children* (1986), by Ayoka Chenzira, and *Scenes From the Micro War* (1985), by Sherry Millner. 3/17 at 2: (See 3/12 at noon); at 4: (See 3/12 at 3); 6:30: (See 3/11 at 3).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Lethal Weapon*. #2—*A Nightmare on Elm Street, Part 3*. #3—Through 3/12: *The Golden Child*. Beg. 3/13: *Evil Dead II*. #4—Through 3/12: *Rage of Honor*. Beg. 3/13: *Witchboard*.

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Angel Heart*. #2—*Some Kind of Wonderful*. #3—*Hoosiers*. #4—*Mannequin*.

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—Through 3/12: *Black Widow*. Beg. 3/13: *Platoon*. #2—*Outrageous Fortune*.

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Lethal Weapon*. #2—*Platoon*.

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 3/12: *A Nightmare on Elm Street, Part 3*. Beg. 3/13 (tent.): *Evil Dead II*.

105. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. (901-3322). #1—Through 3/12: *Death Before Dishonor*; *Over the Top*. Beg. 3/13: *Evil Dead II*. #2—*A Nightmare on Elm Street, Part 3*. #3—Through 3/12: *The Golden Child*. Beg. 3/13: *Witchboard*.

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Outrageous Fortune*. #2—*Angel Heart*. #3—*Lethal Weapon*. #4—Through 3/12: *Mannequin*. Beg. 3/13: *Tin Men*.

107. KENT—E. 167th St. nr. Grand Concourse (367-1288). *Angel Heart*.

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Critical Condition*. #2—*The Golden Child*. #3—*Platoon*. #4—*Death Before Dishonor*.

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Platoon*. #2—*Lethal Weapon*. #3—*A Nightmare on Elm Street, Part 3*. #4—*Outrageous Fortune*.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Outrageous Fortune*. #2—*Radio Days*.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Mannequin*. #2—Through 3/12: *Rage of Honor*. Beg. 3/13: *Heat*. #3—*Lethal Weapon*.

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Platoon*. #2—*Death Before Dishonor*. #3—*Some Kind of Wonderful*. #4—*Outrageous Fortune*. #5—*Hoosiers*. #6—*A Nightmare on Elm Street, Part 3*. #7—*Rage of Honor*. #8—*Over the Top*. #9—*Mannequin*. #10—*Black Widow*. #11—*Lethal Weapon*. #12—*"Crocodile" Dundee*.

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Angel Heart*. #2—*Platoon*. #3—*Hoosiers*. #4—*Outrageous Fortune*. #5—*Radio Days*. #6—Through 3/12: *A*

Room With a View. Beg. 3/13: *Tin Men*. #7—Through 3/12: *"Crocodile" Dundee*. Beg. 3/13: *Evil Dead II*.

201. AVENUE U—Ave. U at E. 16th St. (645-3800). #1—Through 3/12: *Brighton Beach Memoirs*. #2—Through 3/12: *Crimes of the Heart*.

202. BENSON—86th St. at 20th Ave. (372-1617). #1—Through 3/12: *Hoosiers*. Beg. 3/13: *Witchboard*. #2—*Outrageous Fortune*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 3/12: *Black Widow*. Beg. 3/13: *Tin Men*. #2—Through 3/12: *Some Kind of Wonderful*. Beg. 3/13 (tent.): *Angel Heart*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Lethal Weapon*. #2—Through 3/12: *Hoosiers*. Beg. 3/13: *Tin Men*. #3—*Outrageous Fortune*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). Program unavailable.

207. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 3/12: *Rage of Honor*. Beg. 3/13: *Witchboard*. #2—Through 3/12: *A Nightmare on Elm Street, Part 3*. Beg. 3/13: *Evil Dead II*.

208. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Lethal Weapon*. #2—*Mannequin*.

209. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Lethal Weapon*. #2—*Some Kind of Wonderful*. #3—*A Nightmare on Elm Street, Part 3*. #4—*Blue Velvet*. #5—Through 3/12: *Over the Top*. Beg. 3/13: *Witchboard*.

210. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Platoon*. #2—*Hoosiers*.

211. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Radio Days*. #2—*Some Kind of Wonderful*.

212. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Angel Heart*. #2—*The Golden Child*. #3—*Death Before Dishonor*. #4—*Platoon*.

213. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*A Nightmare on Elm Street, Part 3*. #2—*Some Kind of Wonderful*. #3—*Platoon*.

214. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Angel Heart*. #2—*Black Widow*. #3—Through 3/12: *Radio Days*. Beg. 3/13: *Tin Men*. #4—Through 3/12: *Rage of Honor*. Beg. 3/13: *Evil Dead II*.

215. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*A Nightmare on Elm Street, Part 3*. #2—Through 3/12: *Platoon*. Beg. 3/13: *Tin Men*. #3—*Angel Heart*. #4—*Lethal Weapon*. #5—*Some Kind of Wonderful*. #6—Through 3/12: *Outrageous Fortune*. Beg. 3/13: *Witchboard*.

216. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Platoon*. #2—*Hoosiers*.

217. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 3/12: *Mannequin*. Beg. 3/13: *Evil Dead II*. #2—*Lethal Weapon*. #3—*Platoon*. #4—*Angel Heart*. #5—*A Nightmare on Elm Street, Part 3*.

218. RKO KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Angel Heart*. #2—*Lethal Weapon*. #3—*A Nightmare on Elm Street, Part 3*. #4—Through 3/12: *Rage of Honor*; *Recruits*. Beg. 3/13: *Witchboard*.

219. RKO KINGS PLAZA—Flatbush Ave. at Ave. U (253-1110). #1—*Over the Top*. #2—*Black Widow*. #3—*Angel Heart*. #4—*Platoon*.

220. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Mannequin*. #2—*Outrageous Fortune*. #3—Through 3/12: *Death Before Dishonor*. Beg. 3/13: *Tin Men*. #4—Through 3/12: *A Nightmare on Elm Street, Part 3*. Beg. 3/13: *Witchboard*. #5—*Lethal Weapon*.

221. WALKER—18th Ave. at 64th St. (232-4500). #1—*Mannequin*. #2—Through 3/12: *Over the Top*. Beg. 3/13: *Heat*. #3—Through 3/12: *Recruits*. Beg. 3/13: *Radio Days*. #4—*Lethal Weapon*.

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470) #1—*Angel Heart*. #2—*Mannequin*. #3—*Lethal Weapon*. #4—*A Nightmare on Elm Street, Part 3*. #5—*Platoon*. #6—Through 3/12: *Outrageous Fortune*. Beg. 3/13: *Evil Dead II*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040) #1—*Radio Days*. #2—*Over the Top*.

302. BAYSIDE—MOVIES AT BAYSIDE—(225-7711) #1—*Angel Heart*. #2—*Outrageous Fortune*. #3—*Some Kind of Wonderful*. #4—Through 3/12: *Hoosiers*. Beg. 3/13: *Tin Men*.

304. DOUGLSTON—MOVIEWORLD—(423-7200) #1—*Platoon*. #2—Through 3/12: *A Nightmare on Elm Street, Part 3*. Beg. 3/13: *Tin Men*. #3—*Outrageous Fortune*. #4—*Hoosiers*. #5—*Black Widow*. #6—*Mannequin*. #7—*Lethal Weapon*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770) #1—*A Nightmare on Elm Street, Part 3*. #2—*Platoon*.

306. FLUSHING—UA QUARTET—(359-6777) #1—*A Nightmare on Elm Street, Part 3*. #2—*Lethal Weapon*. #3—*Platoon*. #4—Through 3/12: *Black Widow*. Beg. 3/13: *Heat*.

307. FLUSHING—UTOPIA—(454-2323) #1—*Outrageous Fortune*. #2—*Platoon*.

308. FOREST HILLS—CINEMART—(261-2244) #1—Through 3/12: *"Crocodile" Dundee*. Beg. 3/13: *The Morning After*. #2—Through 3/12: *A Room With a View*; *Lady and the Tramp*. Beg. 3/13: *The Color of Money*.

309. FOREST HILLS—CONTINENTAL—(544-1020) #1—*Hoosiers*. #2—*Black Widow*. #3—*Outrageous Fortune*.

310. FOREST HILLS—FOREST HILLS—(261-7866) #1—*Radio Days*. #2—Through 3/12: *The Mission*. Beg. 3/13: *Tin Men*.

311. FOREST HILLS—LOEWS TRYLON—(459-8944) *Some Kind of Wonderful*.

312. FOREST HILLS—MIDWAY—(261-8572) #1—*Lethal Weapon*. #2—*Angel Heart*. #3—Through 3/12: *Rage of Honor*. Beg. 3/13: *Evil Dead II*. #4—*Mannequin*.

313. FRESH MEADOWS—CINEMA CITY—(357-9100) #1—Through 3/12: *Black Widow*. Beg. 3/13: *Evil Dead II*. #2—*Outrageous Fortune*. #3—*Lethal Weapon*. #4—Through 3/12: *Hoosiers*. Beg. 3/13: *Tin Men*. #5—*Platoon*.

314. FRESH MEADOWS—RKO MEADOWS—(454-6800) #1—*Some Kind of Wonderful*. #2—*Angel Heart*.

315. JACKSON HEIGHTS—COLONY—(478-6777) #1—*Angel Heart*. #2—*A Nightmare on Elm Street, Part 3*.

316. JACKSON HEIGHTS—JACKSON—(335-0242) #1—Through 3/12: *Over the Top*. Beg. 3/13: *Evil Dead II*. #2—*Platoon*. #3—*Lethal Weapon*.

317. NEW GARDENS HILLS—MAIN STREET—(268-3636) #1—Through 3/12: *Some Kind of Wonderful*. Beg. 3/13 (tent.): *Heat*. #2—*Black Widow*.

318. OZONE PARK—CROSSBAY—(848-1738) #1—*Lethal Weapon*. #2—*Outrageous Fortune*. #3—*Platoon*.

319. REGO PARK—LOEWS LEFRAK CITY—(699-4700) #1—*Star Trek IV*. #2—*Death Before Dishonor*. #3—*Little Shop of Horrors*.

320. ROCKAWAY PARK—SURFSIDE—(945-4632) Program unavailable.

321. SUNNYSIDE—CENTER—(784-3050) #1—*Platoon*. #2—*Outrageous Fortune*.

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400. ELTINGVILLE—AMBOY—(356-3800) #1—*Hoosiers*. #2—*A Nightmare on Elm Street, Part 3*.

401. NEW DORP—HYLAN—(351-6601) #1—*Some Kind of Wonderful*. #2—*Platoon*.

402. NEW DORP—LANE—(351-2110) Through 3/12: *Radio Days*.

403. NEW DORP—RAE—(979-0444) #1—*Lethal Weapon*. #2—*Angel Heart*. #3—*A Nightmare on Elm Street, Part 3*.

404. NEW DORP—RKO FOX PLAZA—(987-6800) #1—*Black Widow*. #2—*Outrageous Fortune*.

405. NEW SPRINGVILLE—ISLAND—(761-6666) #1—*Lethal Weapon*. #2—*Mannequin*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323) #1—*Platoon*. #2—*Radio Days*.

501. BELLMORE—MOVIES—(783-7200) Through 3/12: *A Room With a View*.

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MOVIES

- 502. BETHPAGE—MID-ISLAND—**(796-7500) Through 3/12: *Star Trek IV*.
- 503. EAST MEADOW—MEADOWBROOK—**(731-2423) #1—*Lethal Weapon*. #2—*Hoosiers*. #3—*Black Widow*. #4—*Mannequin*.
- 504. FRANKLIN SQUARE—FRANKLIN—**(775-3257) #1—*Angel Heart*. #2—Through 3/12: *A Nightmare on Elm Street, Part 3*. Beg. 3/13: *Tin Men*. #3—*Outrageous Fortune*. #4—Through 3/12: *Mannequin*. Beg. 3/13 (tent.): *Black Widow*.
- 505. GARDEN CITY—RKO ROOSEVELT FIELD—**(741-4007) #1—*Angel Heart*. #2—*Platoon*. #3—*Some Kind of Wonderful*. #4—*Mannequin*.
- 506. GREAT NECK—SQUIRE—**(466-2020) #1—Through 3/12: *Black Widow*. Beg. 3/13: *Heat*. #2—*Angel Heart*. #3—*Some Kind of Wonderful*.
- 507. HEWLETT—RKO—**(791-6768) Through 3/12: *The Mosquito Coast*. Beg. 3/13: *The Bedroom Window*.
- 508. HICKSVILLE—HICKSVILLE—**(931-0749) #1—Through 3/12: *From the Hip*. Beg. 3/13: *Witchboard*. #2—Through 3/12: *"Crocodile" Dundee*. Beg. 3/13: *Heat*.
- 509. HICKSVILLE—MID-PLAZA—**(433-2400) #1—Through 3/12: *Radio Days*. Beg. 3/13: *Evil Dead II*. #2—*Black Widow*. #3—*Platoon*. #4—*Some Kind of Wonderful*. #5—*Hoosiers*. #6—*Lethal Weapon*.
- 510. LAWRENCE—RKO—**(371-0203) #1—*Outrageous Fortune*. #2—*Black Widow*. #3—Through 3/12: *A Nightmare on Elm Street, Part 3*. Beg. 3/13: *Witchboard*.
- 511. LEVITTOWN—LEVITTOWN—**(731-0516) #1—Through 3/12: *A Room With a View*. Beg. 3/13 (tent.): *Heat*. #2—Through 3/12: *Crimes of the Heart*. Beg. 3/13: *Evil Dead II*.
- 512. LEVITTOWN—LOEWS NASSAU—**(731-5400) #1—*Outrageous Fortune*. #2—*Platoon*. #3—*A Nightmare on Elm Street, Part 3*. #4—*Angel Heart*. #5—*Radio Days*. #6—*Some Kind of Wonderful*.
- 513. LONG BEACH—PARK AVENUE—**(432-0576) Through 3/12: *Over the Top*; *The Boy Who Could Fly*. Beg. 3/13: *Evil Dead II*.
- 514. LYNBROOK—LYNBROOK—**(593-1033) #1—*Platoon*. #2—*Angel Heart*. #3—Through 3/12: *Mannequin*. Beg. 3/13: *Heat*. #4—*Radio Days*.
- 515. MALVERNE—TWIN—**(599-6966) #1—*A Room With a View*. #2—Through 3/12: *Crimes of the Heart*. Beg. 3/13 (tent.): *The Mission*.
- 516. MANHASSET—MANHASSET—**(627-7887) #1—*Outrageous Fortune*. #2—*Platoon*. #3—Through 3/12: *Mannequin*. Beg. 3/13: *Tin Men*.
- 517. MASSAPEQUA—PEQUA—**(799-6464) *Outrageous Fortune*.
- 518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—**(795-2244) #1—*Some Kind of Wonderful*. #2—*Lethal Weapon*. #3—*Platoon*. #4—*A Nightmare on Elm Street, Part 3*. #5—Through 3/12: *Black Widow*. Beg. 3/13: *Evil Dead II*. #6—*Angel Heart*. #7—*Mannequin*. #8—Through 3/12: *Hoosiers*. Beg. 3/13: *Heat*. #9—Through 3/12: *Radio Days*. Beg. 3/13: *Tin Men*.
- 519. MERRICK—TWIN—**(546-1270) #1—*Black Widow*. #2—*Mannequin*.
- 520. NEW HYDE PARK—HERRICKS—**(747-0555) #1—*Hoosiers*. #2—*A Room With a View*.
- 521. OCEANSIDE—OCEANSIDE—**(536-7565) #1—Through 3/12: *Over the Top*. #2—Through 3/12: *The Mission*.
- 522. PLAINVIEW—OLD COUNTRY—**(931-4242) #1—*Hoosiers*. #2—*A Nightmare on Elm Street, Part 3*.
- 523. PORT WASHINGTON—MOVIES—**(944-6200) #1—*Lethal Weapon*. #2—*Hoosiers*. #3—*Black Widow*. #4—*A Nightmare on Elm Street, Part 3*.
- 524. ROCKVILLE CENTRE—RKO FANTASY—**(764-8000) *Some Kind of Wonderful*.
- 525. ROCKVILLE CENTRE—RKO TWIN—**(678-3121) #1—*Hoosiers*. #2—*Lethal Weapon*.
- 526. ROSLYN—ROSLYN—**(621-8488) #1—*Radio Days*. #2—*A Room With a View*.
- 527. SYOSSET—SYOSSET—**(921-5810) #1—*Angel Heart*. #2—Through 3/12: *Hannah and Her Sisters*. Beg. 3/13: *Tin Men*. #3—*Mannequin*.
- 528. SYOSSET—UA CINEMA 150—**(364-0700) *Outrageous Fortune*.
- 529. VALLEY STREAM—RKO GREEN ACRES—**(561-2100) #1—*Mannequin*. #2—*Black Widow*. #3—*Angel Heart*.

- 530. VALLEY STREAM—SUNRISE—**(825-5700) #1—*Over the Top*. #2—*Critical Condition*. #3—*"Crocodile" Dundee*. #4—*Lethal Weapon*. #5—*Top Gun*. #6—*The Golden Child*. #7—*Rage of Honor*. #8—*A Nightmare on Elm Street, Part 3*. #9—*Some Kind of Wonderful*. #10—*Platoon*. #11—*Outrageous Fortune*. #12—*Hoosiers*.
- 531. WANTAGH—RKO—**(781-6969) Through 3/12: *The Mosquito Coast*. Beg. 3/13: *The Bedroom Window*.
- 532. WESTBURY—DRIVE-IN—**(334-3400) #1—*Lethal Weapon*. #2—Through 3/12: *Hoosiers*. Beg. 3/13: *Evil Dead II*. #3—*A Nightmare on Elm Street, Part 3*.
- 533. WESTBURY—WESTBURY—**(333-1911) #1—Through 3/12: *Hannah and Her Sisters*. Beg. 3/13: *'Round Midnight*. #2—*Outrageous Fortune*.

Suffolk County

- 600. BABYLON—BABYLON—**(669-3399) #1—*Mannequin*. #2—Through 3/12: *Hoosiers*. Beg. 3/13: *Tin Men*. #3—*Lethal Weapon*.
- 601. BABYLON—SOUTH BAY—**(587-7676) #1—Through 3/12: *Some Kind of Wonderful*. Beg. 3/13: *Evil Dead II*. #2—*Outrageous Fortune*. #3—*A Nightmare on Elm Street, Part 3*.
- 602. BAY SHORE—CINEMA—**(665-1722) *Angel Heart*.
- 603. BAY SHORE—LOEWS SOUTH SHORE MALL—**(666-4000) #1—*Platoon*. #2—*Over the Top*.
- 605. BRENTWOOD—BRENTWOOD—**(273-3900) Through 3/12: *Death Before Dishonor*. Beg. 3/13: *Over the Top*.
- 606. BROOKHAVEN—MULTIPLEX—**(289-8900) #1—*Some Kind of Wonderful*. #2—*Radio Days*. #3—*Top Gun*. #4—*Mannequin*. #5—*Over the Top*. #6—*"Crocodile" Dundee*. #7—*A Nightmare on Elm Street, Part 3*. #8—*Lethal Weapon*. #9—*Black Widow*. #10—*Outrageous Fortune*. #11—*Hoosiers*. #12—*Platoon*.
- 608. COMMACK—MULTIPLEX—**(462-6953) #1—*Radio Days*. #2—*Over the Top*. #3—*Black Widow*. #4—*A Nightmare on Elm Street, Part 3*. #5—*Some Kind of Wonderful*. #6—*"Crocodile" Dundee*. #7—*Top Gun*. #8—*Hoosiers*. #9—*Outrageous Fortune*. #10—*Platoon*. #11—*Mannequin*. #12—*Lethal Weapon*.
- 609. COMMACK—RKO—**(499-4545) #1—*Angel Heart*. #2—Through 3/12: *Mona Lisa*. Beg. 3/13: *Tin Men*.
- 610. CORAM—PINE—**(698-6442) #1—*Platoon*. #2—*Hoosiers*. #3—*Mannequin*. #4—*A Nightmare on Elm Street, Part 3*.
- 611. CORAM—THE MOVIES AT CORAM—**(736-6200) #1—*Lethal Weapon*. #2—*Outrageous Fortune*. #3—*Platoon*. #4—*Angel Heart*. #5—Through 3/12: *Black Widow*. Beg. 3/13: *Tin Men*. #6—*Hoosiers*. #7—*Some Kind of Wonderful*. #8—*Mannequin*.
- 612. EAST HAMPTON—CINEMAS—**(324-0448) #1—*Angel Heart*. #2—*Lethal Weapon*. #3—*Outrageous Fortune*. #4—Through 3/12: *Radio Days*. Beg. 3/13: *Tin Men*. #5—*Some Kind of Wonderful*.
- 613. ELWOOD—ELWOOD—**(499-7800) #1—*Some Kind of Wonderful*. #2—*A Room With a View*.
- 616. HUNTINGTON—RKO SHORE—**(421-5200) #1—*Outrageous Fortune*. #2—*Platoon*. #3—*Radio Days*. #4—Through 3/12: *Mannequin*. Beg. 3/13: *Heat*.
- 617. HUNTINGTON—RKO WHITMAN—**(423-1300) *Lethal Weapon*.
- 618. ISLIP—ISLIP—**(581-5200) #1—*Lethal Weapon*. #2—*Outrageous Fortune*. #3—Through 3/12: *Mannequin*. Beg. 3/13: *Tin Men*.
- 619. LAKE GROVE—RKO SMITH HAVEN MALL—**(724-9550) Through 3/12: *Mannequin*. Beg. 3/13: *Heat*.
- 620. LINDENHURST—LINDENHURST—**(888-5400) Through 3/12: *From the Hip*. Beg. 3/13: *Over the Top*.
- 621. MATTITUCK—MATTITUCK—**(298-4405) #1—Through 3/12: *A Nightmare on Elm Street, Part 3*. Beg. 3/13: *Witchboard*. #2—*Outrageous Fortune*. #3—*Platoon*. #4—*Lethal Weapon*. #5—*Hoosiers*. #6—*Angel Heart*.
- 623. NORTHPORT—NORTHPORT—**(261-8600) Through 3/12: *Crimes of the Heart*. Beg. 3/13: *The Morning After*.
- 624. OAKDALE—OAKDALE—**(589-8118) Through 3/12: *Recruits*; *Lady and the Tramp*. Beg. 3/13: *Over the Top*.
- 625. PATCHOGUE—THE MOVIES AT PATCHOGUE—**(363-2100) #1—*Black Widow*. #2—Through 3/12: *Over the Top*. Beg. 3/13: *Evil Dead II*. #3—*Hoosiers*. #4—*Platoon*. #5—*Mannequin*. #6—*Some Kind of Wonderful*.

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- #7—A Nightmare on Elm Street, Part 3. #8—Angel Heart. #9—Outrageous Fortune. #10—Radio Days. #11—Through 3/12: "Crocodile" Dundee. Beg. 3/13: Heat. #12—Through 3/12: Recruits. Beg. 3/13: Tin Men. #13—Lethal Weapon.
- 626. PATCHOGUE—TRIPLEX—**(475-0601) #1—Light of Day. #2—Little Shop of Horrors. #3—Crimes of the Heart.
- 627. PORT JEFFERSON—MINI EAST—**(928-6555) A Room With a View. **WEST—**Lethal Weapon.
- 630. SAG HARBOR—SAG HARBOR—**(725-0010) Through 3/12: The Good Wife. Beg. 3/13: The Decline of the American Empire.
- 631. SAYVILLE—SAYVILLE—**(589-0232) #1—Through 3/12: A Nightmare on Elm Street, Part 3. Beg. 3/13: Evil Dead II. #2—Hoosiers. #3—Platoon.
- 633. SMITHTOWN—SMITHTOWN—**(265-1551) Outrageous Fortune.
- 634. SOUTHAMPTON—SOUTHAMPTON—**(283-1300) #1—Some Kind of Wonderful. #2—Platoon. #3—Hoosiers.
- 635. STONY BROOK—LOEWS—**(751-2300) #1—Platoon. #2—Some Kind of Wonderful. #3—Angel Heart.
- 636. WEST ISLIP—TWIN—**(669-2626) #1—Through 3/12: Crimes of the Heart; Over the Top; Lady and the Tramp. Beg. 3/13: Heat. #2—Black Widow.
- 637. WESTHAMPTON—HAMPTON ARTS—**(288-2600) #1—Through 3/12: Hoosiers. #2—Through 3/12: Radio Days.
- 638. WESTHAMPTON—WESTHAMPTON—**(288-1500) Platoon.

NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—**(234-7300) #1—Outrageous Fortune. #2—Through 3/12: Radio Days. Beg. 3/13: Tin Men.
- 701. BEDFORD VILLAGE—CINEMA 22—**(234-9577) Some Kind of Wonderful.
- 702. BRONXVILLE—BRONXVILLE—**(961-4030) #1—Angel Heart. #2—"Crocodile" Dundee. #3—Blue Velvet.
- 703. GREENBURGH—CINEMA 100—**(946-4680) #1—Hoosiers. #2—Platoon.
- 704. HARRISON—CINEMA—**(835-5952) Through 3/12: Star Trek IV.
- 705. HARTSDALE—CINEMA—**(428-2200) #1—A Nightmare on Elm Street, Part 3. #2—Lethal Weapon. #3—Through 3/12: Mannequin. #4—Black Widow.
- 706. HAWTHORNE—ALL WESTCHESTER SAW MILL—**(747-2333) #1—Lethal Weapon. #2—"Crocodile" Dundee. #3—Mannequin. #4—Radio Days. #5—A Nightmare on Elm Street, Part 3. #6—Some Kind of Wonderful. #7—Hoosiers. #8—Platoon. #9—Outrageous Fortune. #10—Black Widow.
- 707. LARCHMONT—PLAYHOUSE—**(834-3001) Through 3/12: Outrageous Fortune. Beg. 3/13: Tin Men.
- 708. MAMARONECK—PLAYHOUSE—**(698-2200) #1—Platoon. #2—Lethal Weapon. #3—Through 3/12: Mannequin. Beg. 3/13: Outrageous Fortune. #4—Black Widow.
- 709. MOUNT KISCO—MOUNT KISCO—**(666-6900) #1—Angel Heart. #2—Lethal Weapon. #3—Black Widow. #4—Hoosiers. #5—Platoon.
- 710. MOUNT VERNON—PARKWAY—**(664-3311) Through 3/12: The Mosquito Coast.
- 711. NEW ROCHELLE—RKO PROCTORS—**(632-1100) #1—Lethal Weapon. #2—Through 3/12: A Nightmare on Elm Street, Part 3. Beg. 3/13: Witchboard.
- 712. NEW ROCHELLE—TOWN—**(632-9700) Some Kind of Wonderful.
- 713. OSSINING—ARCADIAN—**(941-5200) #1—Angel Heart. #2—Lethal Weapon. #3—Through 3/12: The Mission.
- 714. PEEKSKILL—BEACH—**(737-6262) #1—Hoosiers. #2—Hannah and Her Sisters. #3—A Room With a View. #4—Black Widow. #5—"Crocodile" Dundee. #6—Radio Days. #7—Beg. 3/13: Evil Dead II.
- 715. PEEKSKILL—WESTCHESTER MALL—**(528-8822) #1—Through 3/12: Outrageous Fortune. Beg. 3/13: Witchboard. #2—Lethal Weapon. #3—A Nightmare on Elm Street, Part 3. #4—Some Kind of Wonderful.

- 716. PELHAM—PICTURE HOUSE—**(738-3160) Through 3/12: The Mission.
- 717. PLEASANTVILLE—ROME—**(769-0720) #1—Some Kind of Wonderful. #2—Through 3/12: Crimes of the Heart. Beg. 3/13: Over the Top.
- 718. RYE—RYE RIDGE—**(939-8177) #1—Some Kind of Wonderful. #2—Radio Days.
- 719. SCARSDALE—FINE ARTS—**(723-6699) Angel Heart.
- 720. SCARSDALE—PLAZA—**(725-0078) Through 3/12: The Mission.
- 721. WHITE PLAINS—GALLERIA—**(997-8198) #1—Outrageous Fortune. #2—Some Kind of Wonderful.
- 722. YONKERS—CENTRAL PLAZA—**(793-3232) #1—Through 3/12: Beyond Therapy; Lady and the Tramp. Beg. 3/13: Tin Men. #2—Outrageous Fortune. #3—Black Widow. #4—Lethal Weapon.
- 723. YONKERS—MOVIELAND—**(793-0002) #1—Platoon. #2—Over the Top. #3—Through 3/12: Some Kind of Wonderful. Beg. 3/13: Evil Dead II. #4—Radio Days. #5—Mannequin. #6—Hoosiers.
- 724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—**(245-1500) #1—Platoon. #2—Mannequin. #3—Radio Days. #4—Angel Heart. #5—Over the Top. #6—Hoosiers. #7—Through 3/12: The Morning After. Beg. 3/13: Heat.
- 725. YORKTOWN HEIGHTS—TRIANGLE—**(245-8850) #1—Mannequin. #2—Through 3/12: From the Hip. Beg. 3/13 (tent.): Heat.

Rockland County

- 752. NANUET—MALL—**(623-6336) Mannequin.
- 753. NANUET—ROUTE 59—**(623-3355) Through 3/12: Black Widow. Beg. 3/13: Heat.
- 754. NANUET—RKO MOVIES—**(623-0211) #1—Lethal Weapon. #2—Angel Heart. #3—Through 3/12: Outrageous Fortune. Beg. 3/13: Tin Men. #4—Through 3/12: A Nightmare on Elm Street, Part 3. Beg. 3/13: Heat. #5—Platoon.
- 755. NEW CITY—TOWN—**(634-5100) #1—Through 3/12: Black Widow. Beg. 3/13: Witchboard. #2—Outrageous Fortune.
- 756. NEW CITY—UA CINEMA 304—**(634-8200) #1—Mannequin. #2—The Color of Money.
- 757. NYACK—CINEMA EAST—**(358-6631) Radio Days.
- 759. PEARL RIVER—CENTRAL—**(735-2530) #1—Some Kind of Wonderful. #2—Hoosiers.
- 760. PEARL RIVER—PEARL RIVER—**(735-6500) Outrageous Fortune.
- 761. SPRING VALLEY—CINEMA 45—**(352-1445) Platoon.
- 762. SPRING VALLEY—PIX—**(425-6902) #1—Hoosiers. #2—Some Kind of Wonderful.
- 763. STONY POINT—9 W CINEMA—**(942-0303) The Golden Child.
- 764. SUFFERN—LAFAYETTE—**(357-6030) A Nightmare on Elm Street, Part 3.

CONNECTICUT

AREA CODE 203

Fairfield County

- 800. BROOKFIELD—FINE ARTS—**(775-0070) #1—Platoon. #2—Through 3/12: Radio Days. Beg. 3/13: Heat.
- 801. DANBURY—CINE—**(743-2200) #1—Outrageous Fortune. #2—Hoosiers. #3—Through 3/12: Some Kind of Wonderful. Beg. 3/13: Tin Men.
- 802. DANBURY—CINEMA—**(748-2923) #1—Mannequin. #2—Lethal Weapon.
- 803. DANBURY—PALACE—**(748-7496) #1—A Nightmare on Elm Street, Part 3. #2—Angel Heart. #3—Through 3/12: Black Widow. Beg. 3/13: Witchboard.
- 805. FAIRFIELD—COMMUNITY—**(255-6555) #1—Black Widow. #2—Through 3/12: Mannequin. Beg. 3/13: Heat.
- 806. FAIRFIELD—COUNTY—**(334-1411) Platoon.
- 807. GREENWICH—CINEMA—**(869-6030) #1—Platoon. #2—Radio Days.
- 808. GREENWICH—PLAZA—**(869-4030) #1—Some Kind of Wonderful. #2—Through 3/12: Peggy Sue Got

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MOVIES

- Married. Beg. 3/13: Tin Men. #3—Through 3/12: Crimes of the Heart. Beg. 3/13: 'Round Midnight.
- 809. NEW CANAAN—PLAYHOUSE**—(966-0600) #1—Through 3/12: Radio Days. Beg. 3/13 (tent.): Platoon. #2—Through 3/12: Outrageous Fortune. Beg. 3/13 (tent.): Tin Men.
- 810. NORWALK—CINEMA**—(838-4504) #1—Hoosiers. #2—Angel Heart.
- 811. NORWALK—NORWALK**—(866-9202) A Nightmare on Elm Street, Part 3.
- 812. RIDGEFIELD—CINEMA**—(438-3338) Through 3/12: Star Trek IV; An American Tail.
- 813. SOUTH NORWALK—SONO**—(866-9202) A Room With a View; Beg. 3/13: Sid & Nancy.
- 814. SPRINGDALE—STATE**—(325-0250) Through 3/12: Children of a Lesser God; Hannah and Her Sisters.
- 815. STAMFORD—AVON**—(324-9205) #1—A Nightmare on Elm Street, Part 3. #2—Angel Heart.
- 816. STAMFORD—CINEMA**—(324-3100) #1—Outrageous Fortune. #2—Hoosiers. #3—Black Widow.
- 817. STAMFORD—RIDGEWAY**—(323-5000) #1—Lethal Weapon. #2—Mannequin.
- 818. TRUMBULL—TRANS-LUX**—(374-0462) #1—Lethal Weapon. #2—Some Kind of Wonderful. #3—Outrageous Fortune.
- 819. WESTPORT—FINE ARTS**—(227-3324) #1—Radio Days. #2—Some Kind of Wonderful. #3—(227-9619) Platoon. #4—(226-6666) Lethal Weapon.
- 820. WESTPORT—POST**—(227-0500) Outrageous Fortune.
- 821. WILTON—CINEMA**—(762-5678) Outrageous Fortune.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN**—(997-6873) #1—Platoon. #2—Through 3/12: Hoosiers. Beg. 3/13 (tent.): Lethal Weapon. #3—A Nightmare on Elm Street, Part 3.
- 901. JERSEY CITY—HUDSON PLAZA**—(433-1100) #1—Through 3/12: Outrageous Fortune. Beg. 3/13: Witchboard. #2—A Nightmare on Elm Street, Part 3.
- 902. JERSEY CITY—STATE**—(653-5200) #1—Platoon. #2—Angel Heart. #3—Lethal Weapon. #4—Through 3/12: Mannequin. Beg. 3/13: Evil Dead II.
- 903. SECAUCUS—LOEWS MEADOW PLAZA**—(902-9200) #1—Lethal Weapon. #2—Over the Top. #3—Angel Heart. #4—Rage of Honor. #5—Mannequin. #6—Radio Days. #7—Black Widow. #8—Some Kind of Wonderful.
- 904. SECAUCUS—LOEWS MEADOW SIX**—(866-6161) #1—Star Trek IV. #2—Platoon. #3—Hoosiers. #4—Outrageous Fortune. #5—A Nightmare on Elm Street, Part 3. #6—From the Hip.
- 906. WEST NEW YORK—MAYFAIR**—(865-2010) Through 3/12: Over the Top; Modern Girls.

Essex County

- 910. BLOOMFIELD—CENTER**—(748-7900) Angel Heart.
- 911. BLOOMFIELD—RKO ROYAL**—(748-3555) #1—A Nightmare on Elm Street, Part 3. #2—Through 3/12: Rage of Honor; Recruits.
- 912. CEDAR GROVE—CINEMA 23**—(239-1462) Through 3/12: Mannequin. Beg. 3/13: Heat.
- 914. LIVINGSTON—COLONY**—(992-0800) Outrageous Fortune.
- 915. MAPLEWOOD—MAPLEWOOD**—(763-3100) Outrageous Fortune.
- 916. MILLBURN—RKO**—(376-0800) #1—Platoon. #2—Black Widow.
- 917. MONTCLAIR—CLARIDGE**—(746-5564) #1—Outrageous Fortune. #2—Radio Days. #3—Through 3/12: Hoosiers. Beg. 3/13: Tin Men.
- 918. MONTCLAIR—WELLMONT**—(783-9500) #1—Through 3/12: "Crocodile" Dundee. Beg. 3/13: Evil Dead II. #2—Lethal Weapon. #3—Lady and the Tramp.
- 919. NUTLEY—FRANKLIN**—(667-1777) #1—Outrageous Fortune. #2—Platoon. #3—Hoosiers.
- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455) #1—Platoon. #2—Angel Heart. #3—Black Widow.

- 921. WEST ORANGE—ESSEX GREEN**—(731-7755) #1—Some Kind of Wonderful. #2—Lethal Weapon. #3—Mannequin.

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888) Through 3/12: The Color of Money; An American Tail.
- 931. CRANFORD—RKO**—(276-9120) #1—"Crocodile" Dundee. #2—A Nightmare on Elm Street, Part 3.
- 932. ELIZABETH—ELMORA**—(352-3483) The Mission.
- 933. LINDEN—QUAD**—(925-9787) #1—Angel Heart. #2—Platoon. #3—Mannequin. #4—Black Widow. #5—Hoosiers. #6—Lady and the Tramp.
- 934. UNION—FIVE POINTS**—(964-3466) #1—Lethal Weapon. #2—Through 3/12: Over the Top.
- 935. UNION—LOST PICTURE SHOW**—(964-4497) Radio Days.
- 936. UNION—RKO**—(686-4373) #1—Outrageous Fortune. #2—Some Kind of Wonderful.
- 937. WESTFIELD—RIALTO**—(232-1288) #1—Mannequin. #2—Angel Heart. #3—Radio Days.
- 938. WESTFIELD—TWIN**—(654-4720) #1—Hoosiers. #2—Platoon. #3—Beg. 3/13: Evil Dead II.

Bergen County

- 950. BERGENFIELD—TWIN**—(385-1600) #1—Hoosiers. #2—A Nightmare on Elm Street, Part 3. #3—Beg. 3/13: Evil Dead II.
- 951. CLOSTER—CLOSTER**—(768-8800) Some Kind of Wonderful.
- 952. EDGEWATER—LOEWS SHOWBOAT**—(941-3660) #1—Outrageous Fortune. #2—Platoon. #3—Lethal Weapon. #4—Some Kind of Wonderful.
- 953. EMERSON—TOWN**—(261-1000) #1—Angel Heart. #2—Black Widow.
- 954. FAIR LAWN—HYWAY**—(796-1717) #1—"Crocodile" Dundee. #2—Program unavailable.
- 955. FAIRVIEW—TWIN**—(941-2424) #1—Hoosiers. #2—A Nightmare on Elm Street, Part 3.
- 956. FORT LEE—LINWOOD**—(944-6900) #1—Mannequin. #2—Black Widow.
- 957. FORT LEE—SHARON**—(224-0202) Through 3/12: Radio Days; A Room With a View.
- 958. OAKLAND—TWIN**—(337-4478) #1—Lethal Weapon. #2—"Crocodile" Dundee.
- 959. PARAMUS—CINEMA 35**—(845-5070) The Color of Money.
- 961. PARAMUS—RKO BERGEN MALL**—(845-4449) "Crocodile" Dundee.
- 962. PARAMUS—RKO ROUTE 4**—(487-7909) #1—Lethal Weapon. #2—A Room With a View. #3—Some Kind of Wonderful. #4—Through 3/12: Mannequin. Beg. 3/13: Witchboard. #5—A Nightmare on Elm Street, Part 3. #6—Outrageous Fortune. #7—Angel Heart. #8—Through 3/12: Radio Days. Beg. 3/13: Heat. #9—Black Widow. #10—Platoon.
- 963. PARAMUS—RKO ROUTE 17**—(843-3830) #1—Through 3/12: The Mission. Beg. 3/13: Tin Men. #2—Hoosiers. #3—Over the Top.
- 964. RAMSEY—CINEMA**—(825-2090) Outrageous Fortune.
- 965. RAMSEY—INTERSTATE**—(327-0153) Program unavailable.
- 966. RIDGEFIELD PARK—RIALTO**—(641-0617) Through 3/12: Crimes of the Heart; Light of Day.
- 967. RIDGEWOOD—RKO WARNER**—(444-1234) #1—A Nightmare on Elm Street, Part 3. #2—Some Kind of Wonderful. #3—Outrageous Fortune. #4—Black Widow.
- 968. RUTHERFORD—WILLIAMS CENTER**—(933-3700) #1—Through 3/12: Over the Top. #2—Through 3/12: Black Widow; An American Tail.
- 969. TEANECK—MOVIE CITY**—(836-3334) #1—"Crocodile" Dundee. #2—The Mission. #3—Crimes of the Heart. #4—Recruits. #5—The Decline of the American Empire. #6—Lady and the Tramp; An American Tail.
- 970. WASHINGTON TOWNSHIP—CINEMA**—(666-2221) #1—Lethal Weapon. #2—Hoosiers. #3—Radio Days.
- 971. WESTWOOD—PASCACK**—(664-3200) #1—Outrageous Fortune. #2—Platoon. #3—Mannequin. #4—Through 3/12: Children of a Lesser God. Beg. 3/13: Tin Men.

BRIEF

MOVIE

REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

ANGEL HEART—(1 hr. 53 min.; 1987) Mickey Rourke stars as a fifties-New York private eye on the elusive trail of a missing singer, leading him to New Orleans and black-magic terror. With Robert De Niro, Charlotte Rampling, and Lisa Bonet. Screenplay by Alan Parker, based on the novel *Falling Angel*, by William Hjortsberg. Dir. Parker. R. 7, 30, 64, 85, 89, 101, 106, 107, 200, 203, 212, 214, 215, 217, 218, 219, 300, 302, 312, 314, 315, 403, 504, 505, 506, 512, 514, 518, 527, 529, 602, 609, 611, 612, 621, 625, 635, 702, 709, 713, 719, 724, 754, 803, 810, 815, 902, 903, 910, 920, 933, 937, 953, 962

ANIMATION CELEBRATION—(1 hr. 30 min.; 1987) A compilation of 22 animated films from seven nations—the best of the Los Angeles Animation Celebration. The collection includes a variety of styles and techniques, including computer, clay, stop-motion, and traditional cel animation. 4, 87

BETTY BLUE—(2 hr.; 1986) In French, Eng. subtitles. Béatrice Dalle, the 21-year-old actress who caused a sensation in France with this film, plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg (Jean-Hugues Anglades), a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Zorg, awakened, basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. Betty goes crazy, but it's the fault of an uptight society. The movie embraces all the good, free, generous pleasures, yet it's so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (11/17/86) 7, 87

BEYOND THERAPY—(1 hr. 33 min.; 1987) Robert Altman's messy, incoherent adaptation of Christopher Durang's play is a terrible misfortune from beginning to end. Altman's hiccuping whimsicality—the convoluted, everything-happening-at-once method of directing—twists a straightforward satire of “relationships” into a piece of whirling delirium. As always, the movie camera has a way of making last year's subversive Off Broadway play seem obvious and infantile. We're supposed to crack up at the idea that everyone is a liar and a neurotic, that shrinks are crazier than their patients. In the large cast, only Tom Conti, as an incompetent Lothario, and Glenda Jackson, as a shrink

exhibiting textbook symptoms of unconscious behavior, emerge from the disaster with talent intact. (3/2/87) R. 6, 40, 60, 722

BLACK WIDOW—(1 hr. 40 min.; 1987) A drab, hard-working federal investigator (Debra Winger) becomes obsessed with a mercenary bitch (Theresa Russell) who marries, and then murders, a series of wealthy men. In a very deluxe Hawaii, both women wind up vying for the same man (the ineffably languorous Sami Frey). Screenwriter Ronald Bass and director Bob Rafelson take a fresh, nonexploitative approach to suspense, but *Black Widow* is neither scary nor violent (a thriller loses a lot when it gives up violence), and the psychological bond between the two women isn't developed enough (the suggestion of lesbian attraction isn't pursued). Theresa Russell's nympho killer seems way out of place in a movie shaped by contemporary feminist attitudes. But the picture is well acted, and cinematographer Conrad Hall produces a gleaming surface. With Dennis Hopper and Nicol Williamson as two of the victims. (2/16/87) R. 20, 24, 33, 44, 66, 84, 102, 112, 203, 214, 219, 304, 306, 309, 313, 317, 404, 503, 504, 506, 509, 510, 518, 519, 523, 529, 606, 608, 611, 625, 636, 705, 706, 708, 709, 714, 722, 753, 755, 803, 805, 816, 903, 916, 920, 933, 953, 956, 962, 967, 968

★ **BLUE VELVET**—(2 hr.; 1986) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, villainous flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (9/29/86) R. 5, 33, 88, 209, 702

BROKEN MIRRORS—(1 hr. 50 min.; 1984) In Dutch, Eng. subtitles. A new thriller written and directed by Marleen Gorris (*A Question of Silence*) about an Amsterdam brothel and a serial murderer. 1

CRIMES OF THE HEART—(1 hr. 45 min.; 1986) Bruce Beresford's direction of Beth Henley's play (Henley did the screenplay herself) is impersonal and fussy, and Henley doesn't push her characteristic mood of grotesque nostalgia far enough. *Crimes* is about three sisters from a family that has made its own bad luck; it's a comedy of moral negligence and inconsequence in which people do cruel things to each other without meaning any harm. Diane Keaton, in the stock role of the fearful spinster, Lenny, rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe, who empties a gun into her husband and then makes lemonade. (12/15/86) PG-13. 10, 46, 88, 201, 511, 515, 623, 626, 636, 717, 808, 966, 969

★ **“CROCODILE” DUNDEE**—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. 21, 36, 88, 112, 200, 308, 508, 530, 606, 608, 625, 702, 706, 714, 918, 931, 954, 958, 961, 969

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min.; 1986) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs and trials as seducers. At the same time, a group of women exchange their sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically, and it's rancid, ugly stuff. Attempting to unwrap the hypocrisies surrounding sexual behavior, writer-director Denys Arcand sets up a new myth of horniness in place of the old one of dainty denial. The movie is all showing off; it's racy, but it feels completely inauthentic. (11/24/86) R. 53, New Community Cinema (Museums, Societies, Etc.), 630, 969

DUET FOR ONE—(1 hr. 47 min.; 1986) Julie Andrews stars as a concert violinist at the peak of her career who contracts multiple sclerosis. With Alan Bates, Max von Sydow, and Rupert Everett. Screenplay by Tom Kempinski, Jeremy Lipp, and Andrei Konchalovsky, based on Kempinski's play. Dir. Konchalovsky. R. 54

★ **84 CHARING CROSS ROAD**—(1 hr. 39 min.; 1987) Tea and crumpets entertainment. In 1949, Miss Helene Hanff (Anne Bancroft), a feisty New York script reader with a taste for old books, began a twenty-year correspondence with London bookseller Frank Doel (Anthony Hopkins), who satisfied her requests for good editions at reasonable prices. Their relationship prospered; after a decade or so of affectionate teasing by Miss Hanff, Doel, a married man, signed himself “Frank” (a big dramatic moment). He died in 1969, and the two never met. This tale (based on the published letters) of the tepid mutual regard of two epistolary bookworms may yield a tender sigh, but certainly no more than a sigh. Bancroft has a few funny moments, but she tries much too hard to be warm; as Doel, Hopkins is immensely dignified but really rather dim. Screenwriter Hugh Whitmore and director David Jones don't try to glamorize the scrupulous pair, nor do they condescend to the hunger for books. But no attempt is made to connect the books to the way these two people live. That great literature might have some meaning and relation to experience never seems to have occurred to anyone associated with the project. (3/2/87) PG. 52

FACES OF WOMEN—(1 hr. 45 min.; 1985) In French and native African languages, Eng. subtitles. A film from the Ivory Coast, mixing comedy, music, dance, and eroticism, that tells the story of two women—a young village wife who wants to make her husband jealous, and a middle-aged businesswoman confronting the obstacles of a patriarchal society. Dir. Désiré Ecaré. 81

★ **THE GOOD FATHER**—(1 hr. 30 min.; 1986) Anthony Hopkins has his best movie role yet—Bill Hooper, a London publishing executive who has split up with his wife and who is convinced that feminism has turned women against their husbands. When he meets Roger Miles (Jim Broadbent), a large, jolly man given to sudden weeping fits, his anger crystallizes. Bill goads Roger into starting a court case against his wife, who is threatening to pack off to Australia with their child and her lover, a woman. With the aid of a clever, swinish lawyer (Simon Callow), Bill has his revenge against women, though the revenge goes further than either husband had wanted. *The Good Father*, written by playwright Christopher Hampton (from a novel by Peter Prince), is a study in self-hatred and self-deception. The filmmakers have pulled off an Ibsen-like feat—the displacement of one man's obsession onto another's life—and the results are complex and fascinating. Dir. Mike Newell. (2/23/87) R. 63

GOSPEL ACCORDING TO VIC—(1 hr. 32 min.; 1986) In this British comedy about a Catholic remedial school in Scotland, an atheist teacher gets caught up in a series of miracles. With Tom Conti and Helen Mirren. Written and directed by Charles Gormley. PG-13. 46

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min.; 1986) A great film; the richest, most complex, and most fluent of Woody Allen's movies to date. The story follows the life of a large Manhattan family over a two-year period, but the real matter of the movie is the search for what is good, solid, and genuine in life. Gentle, selfless Hannah (Mia Farrow), a retired actress and a mother, is the central figure. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, detects nonexistent slights and insults; Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey) is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effects of their affair on the family. Running in counterpoint are the struggles of Woody himself, here playing a hypochondriac TV producer undergoing a spiritual crisis. Though he finds a way out, the answer to his quest is in every frame of the movie, which celebrates not only life in New York but beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the parents. (2/10/86) PG-13. 11, 42, 87, 527, 533, 714, 814

HEAT—(1 hr. 41 min.; 1987) Burt Reynolds is Nick Escalante, once a mercenary and now a compulsive gambler, who takes on the mob to avenge the savage beating of his ex-girlfriend. With Karen Young, Peter MacNicol, Howard Hesseman, Neil Barry, and Diana Scarwid. Screenplay by William Goldman, based on his novel. Dir. R. M. Richards. R. 41, 47, 111, 221, 306, 317, 506, 508, 511, 514, 518, 616, 619, 625, 636, 724, 725, 753, 754, 800, 805, 912, 962

HOOSIERS—(1 hr. 53 min.; 1986) A sincere, dogged, and uninspired movie about an unorthodox basketball coach and the uproar he provokes in a fifties Indiana town. See it for Gene Hackman's quiet, rooted performance and for Dennis Hopper's moving work as a rummy who pulls himself together. Dir. David Anspaugh. (3/2/87) PG. 20, 39, 60, 65, 85, 101, 112, 200, 202, 204, 210, 216, 302, 304, 309, 313, 400, 503, 509, 518, 520, 522, 523, 525, 530, 532, 600, 606, 608, 610, 611, 621, 625, 631, 634, 637, 703, 706, 709, 714, 723, 724, 759, 762, 801, 810, 816, 900, 904, 917, 919, 933, 938, 950, 955, 963, 970

KANGAROO—(1 hr. 45 min.; 1986) An adaptation of the D. H. Lawrence novel about political and sexual intrigue in Australia, the nation to which he journeyed with his wife in 1922, disgusted with English censorship and xenophobia. With Colin Friels, Judy Davis, John Walton, and Julie Nihill. Screenplay by Evan Jones. Dir. Tim Burstall. R. 49

LETHAL WEAPON—(1 hr. 47 min.; 1987) A crime thriller starring Mel Gibson and Danny Glover as two Los Angeles homicide detectives—Vietnam vets—who are partners on a case involving a massive international ring of drug smugglers. With Gary Busey, Mitchell Ryan, Tom Atkins, and Darlene Love. Written by Shane Black. Dir. Richard Donner. R. 7, 33, 51, 68, 85, 89, 100, 103, 106, 109, 111, 112, 204, 208, 209, 215, 217, 218, 220, 221, 300, 304, 306, 312, 313, 316, 318, 403, 405, 503, 509, 518, 523, 525, 530, 532, 600, 606, 608, 611, 612, 617, 618, 621, 625, 627, 705, 706, 708, 709, 711, 713, 715, 722, 754, 802, 817, 818, 819, 900, 902, 903, 918, 921, 934, 952, 958, 962, 970

LILY TOMLIN—(1 hr. 30 min.; 1987) A documentary look at the evolution of the comedienne's hit Broadway show *The Search for Signs of Intelligent Life in the Universe*, from inception to opening night. Dir. Joan Churchill and Nicholas Broomfield. 4

★ **LITTLE SHOP OF HORRORS**—(1 hr. 33 min.; 1986) Consistently entertaining, this horror movie-cum-musical features a geological confusion—all strata present at once—that becomes a large part of the fun. The man-eating-plant concept, from the original 1960 horror picture, is pure sixties Roger Corman; Ellen Greene's scrunched-breasts-and-scrunched-voice tootsie, the soul of the stage musical version, is pure seventies Off Broadway; and Steve Martin's piston-legged sadistic dentist (with Bill Murray as a masochistic patient) is pure eighties movie farce. Rick Moranis does what he can with the stock role of the nerd hero. With the voice of Levi Stubbs as the plant. Dir. Frank Oz. (1/12/87) PG-13. 10, 35, 319, 626

MAN FACING SOUTHEAST—(1 hr. 45 min.; 1986) In Spanish, Eng. subtitles. A mystical Argentinean drama about a man who suddenly appears in a mental institution, claiming to be from another planet. With Lorenzo Quinteros, Hugo Soto, and Ines Vernengo. Written and directed by Eliseo Subiela. R. 54

MANNEQUIN—(1 hr. 30 min.; 1987) In this contemporary comedy, a young department-store stockroom clerk falls for a beautiful mannequin that comes alive only for him. With Andrew McCarthy, Kim Cattrall, and Estelle Getty. Dir. Michael Gottlieb. PG. 30, 47, 101, 106, 111, 112, 208, 217, 220, 221, 300, 304, 312, 405, 503, 504, 505, 514, 516, 518, 519, 527, 529, 600, 606, 608, 610, 611, 616, 618, 619, 625, 705, 706, 708, 723, 724, 725, 752, 756, 802, 805, 817, 902, 903, 912, 921, 933, 937, 956, 962, 971

★ **MARLENE**—(1 hr. 36 min.; 1984) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment with the understanding that he would not be able to photograph her, but in the course of the interviews, he challenges, provokes, and contradicts; he draws her out, taunting her into a fascinating display of egotism, lying, contentedness. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the movie is the way it pursues the clash of temperament between interviewer and star. (11/24/86) 82

THE MISSION—(2 hr. 6 min.; 1986) A high-minded folly from the same team that made *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In 18th-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. (11/10/86) PG. 33, 51, 86, 310, 515, 521, 713, 716, 720, 932, 963, 969

★ **MONA LISA**—(1 hr. 44 min.; '86) A beautiful and heartbreaking gangster film set in London. The great Bob Hoskins plays the small-time strong-arm George, who returns from prison and is given a job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. Everything in this movie works together—the drama has a wonderful fatalistic pull. Dir. Neil Jordan. (6/16/86) R. 11, 609

MY SWEET LITTLE VILLAGE—(1 hr. 40 min.; 1986) In Czech, Eng. subtitles. This film about a bunch of quirky Czech villagers is sweet indeed, but oh so it's-bitsy small! With Janos Ban, Marian Labuda, and Rudolf Hrusinsky. Screenplay by Zdenek Sverak. Dir. Jiri Menzel. (2/2/87) PG. 11

A NIGHTMARE ON ELM STREET, PART 3: DREAM Warriors—(1 hr. 36 min.; 1987) The teenagers of Elm Street fight the monstrous Freddy Krueger (Robert Englund) by entering their dreams. With Heather Langenkamp, Patricia Arquette, Priscilla Pointer, and Craig Wasson. Written by Wes Craven and Bruce Wagner. Dir. Chuck Russell. R. 3, 36, 67, 69, 88, 89, 90, 91, 100, 104, 105, 109, 112, 207, 209, 213, 215, 217, 218, 220, 300, 304, 305, 306, 315, 400, 403, 504, 510, 512, 518, 522, 523, 530, 532, 601, 606, 608, 610, 621, 625, 631, 705, 706, 711, 715, 754, 764, 803, 811, 815, 900, 901, 904, 911, 931, 950, 955, 962, 967

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner,

and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Looking like an aerobized bean pole, Long is a high-minded student actress, a solemn, frustrated acting snob. She applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowskii!) and is outraged when Bette Midler, a soft-core-porn actress off the streets, also gets into the class. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph: Long and Midler are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. But the two ladies are funny. Dir. Arthur Hiller. (2/9/87) R. 20, 22, 36, 41, 52, 88, 102, 106, 109, 110, 112, 200, 202, 204, 215, 220, 300, 302, 304, 307, 309, 313, 318, 321, 404, 504, 510, 512, 516, 517, 528, 530, 533, 601, 606, 608, 611, 612, 616, 618, 621, 625, 633, 700, 706, 707, 708, 715, 721, 722, 754, 755, 760, 801, 809, 816, 818, 820, 821, 901, 904, 914, 915, 917, 919, 936, 952, 962, 964, 967, 971

OVER THE TOP—(1 hr. 32 min.; 1987) Sylvester Stallone stars as Lincoln Hawk, a trucker with a dying wife and a young boy, whose only hope for a better life lies in competitive arm wrestling. With Robert Loggia, Susan Blakely, Rick Zumwalt, and David Mendenhall. Dir. Menahem Golan. PG. 33, 89, 105, 112, 209, 219, 221, 301, 316, 513, 521, 530, 530, 603, 605, 606, 606, 608, 608, 620, 624, 625, 636, 717, 723, 724, 903, 906, 934, 963, 968

★ **PLATOON**—(1 hr. 51 min.; 1986) Despite obvious flaws, this movie, written and directed by Oliver Stone, is a great work—the movie about Vietnam that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, facing North Vietnamese regulars near the Cambodian border, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. 25, 31, 62, 85, 89, 102, 103, 108, 109, 112, 200, 210, 212, 213, 215, 216, 217, 219, 300, 304, 305, 306, 307, 313, 316, 318, 321, 401, 500, 505, 509, 512, 514, 516, 518, 530, 603, 606, 608, 610, 611, 616, 621, 625, 631, 634, 635, 638, 703, 706, 708, 709, 723, 724, 754, 761, 800, 806, 807, 809, 819, 900, 902, 904, 916, 919, 920, 933, 938, 952, 962, 971

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a Rockaway house, and a number of "glamorous" radio performers and personalities enjoying the high life. The distance between the shabby neighborhood Jews and the celebrity swells (mostly no-talent con artists) is bridged by radio's music and gab. We get a series of brief vignettes held together only by some vague connection to broadcasting. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and a special appearance at the end (worth waiting for) by Diane Keaton. (2/9/87) PG. 25, 62, 85, 110, 200, 211, 214, 221, 301, 310, 402, 500, 509, 512, 514, 518, 526, 606, 608, 612, 616, 625, 637, 700, 706, 714, 718, 723, 724, 757, 800, 807, 809, 819, 903, 917, 935, 937, 957, 962, 970

RAISING ARIZONA—(1 hr. 32 min.; 1987) Reviewed in this issue. PG-13. 61

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. (3/17/86) **11, 84, 200, 308, 501, 511, 515, 520, 526, 613, 627, 714, 813, 957, 962**

★ **ROUND MIDNIGHT**—(2 hr. 10 min.; 1986) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other exiles at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most remarkable is Gordon himself—the smoky voice, the unforced humor and grandeur. (10/13/86) **R. 50, 533, 808**

★ **SCENE OF THE CRIME**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. A dark, flowing sex-and-murder thriller, set in southwestern France, from director André Téchiné. Catherine Deneuve, the glacial international beauty, gives a surprisingly detailed and emotional performance as a divorced bourgeoisie living in an angry state of frustration. Her son, a duplicitous thirteen-year-old, protects a runaway convict, and then Deneuve falls in love with the guy, which drives an Oedipal wedge between her and the boy. Téchiné has submitted his irrepressible romanticism to a disciplined narrative. The movie isn't believable, but it's emotionally and visually satisfying. With Wadek Stanczak as the outlaw, the extraordinary-looking Claire Nebout as Stanczak's old girlfriend, Danielle Darrieux as Deneuve's mother, and Victor Lanoux as her ex-husband, a low-voiced sadist. (2/2/87) **81**

SOME KIND OF WONDERFUL—(1 hr. 35 min.; 1987) A high-school student with limited finances wants to be an artist—but works in a garage—and falls for a girl whom wealthier boys are after as well. With Eric Stoltz, Mary Stuart Masterson, Craig Sheffer, and Lea Thompson. Written by John Hughes. Dir. Howard Deutch. PG-13. **25, 67, 80, 101, 112, 203, 209, 211, 213, 215, 302, 311, 314, 317, 401, 505, 506, 509, 512, 518, 524, 530, 601, 606, 608, 611, 612, 613, 625, 634, 635, 701, 706, 712, 715, 717, 718, 721, 723, 759, 762, 801, 808, 818, 819, 903, 921, 936, 951, 952, 962, 967**

★ **SUMMER**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Eric Rohmer's haunting new film might be called "Portrait of a Wallflower." Delphine (Marie Rivière), a 30-year-old Paris secretary, cannot get out of town in late summer to take her vacation. Something always defeats her, and she returns to Paris. An absurd dilemma, but Rohmer uses it to explore her spiritual solitude—an inextricable mixture of high standards and neurotic unhappiness. Delphine can be infuriating and boring, but if one waits, one sees that Rohmer is creating a certain kind of character that we all know, and doing it with greater delicacy and detail than we had thought possible in a movie. (9/8/86) **R. 1**

SWIMMING TO CAMBODIA—(1 hr. 27 min.; 1987) Director Jonathan Demme brings to the screen Spalding Gray's one-man show (and book) about the filming of *The Killing Fields*, shot live at Manhattan's Performing Garage. **82**

★ **THERESE**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Alain Cavalier's extraordinarily moving and perverse film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late 19th century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. She did not, in the ordinary sense of the word, do anything (teach, nurse, heal); she wasn't burned at the stake or raped by Tar-

tars. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times" (a phrase that could have been written by a movie critic). The movie is fleshy and erotic, and no exercise in piety. There are no voluminous folds of drapery to get lost in—you either concentrate entirely on this mad, inspired girl or stop looking. As Thérèse, the young actress Catherine Mouchet has a touching homeliness interrupted by a sudden beautiful smile. Mouchet brings an impish flirtatiousness to the role. In a white wedding dress, she joins the Carmelites, openly a bride of Christ. (1/12/87) **81**

★ **TIN MEN**—(1 hr. 49 min.; 1987) Barry Levinson, who made the classic 1982 comedy *Diner*, here returns to Baltimore and shows us what the boys in that film might have become, and does it with the same rich impasto of talk, story, joke, and complaint—an American lyricism. It's 1963, and two short, vindictive aluminum-siding salesmen, "B.B." Babowsky (Richard Dreyfuss) and Ernest Tilley (Danny DeVito), bang their Cadillacs into each other, and a quarrel explodes. The fight grows—the Caddy being the salesman's sign of success—into a mutual obsession. B.B. is a smart hustler, and Tilley is a dumb one, but they are both bastards; in certain moods, they can be shrewd and funny, but a woman looking at them could only despair. As B.B., Dreyfuss summons up an ugly, thrusting aggressiveness, which he uses well as a comic style. And DeVito is better than usual. *Tin Men* is wonderfully paced, with plenty of room for Levinson's dialogue to flower and thicken, but the story doesn't command us half as much as the background it emerges from. Barbara Hershey, as Tilley's wife, is stuck playing the same hapless victim of male stupidity that Ellen Barkin did, with greater strength, in *Diner*. (3/9/87) **R. 5, 34, 54, 85, 106, 200, 203, 204, 214, 215, 220, 302, 304, 310, 313, 504, 516, 518, 527, 600, 609, 611, 612, 618, 625, 700, 707, 722, 754, 801, 808, 809, 917, 963, 971**

WAITING FOR THE MOON—(1 hr. 27 min.; 1987) A fictional account of Gertrude Stein (Linda Bassett) and Alice B. Toklas (Linda Hunt) and their adventures together in 1936. With Andrew McCarthy. Screenplay by Mark Magill. Dir. Jill Godmilow. PG. **82**

WITCHBOARD—(1 hr. 31 min.; 1987) An Ouija board unleashes murderous havoc in a small Northern California community. With Todd Allen, Tawny Kitaen, Stephen Nichols, and Rose Marie. Written and directed by Kevin S. Tenney. **R. 88, 91, 100, 105, 202, 207, 209, 215, 218, 220, 508, 510, 621, 711, 715, 755, 803, 901, 962**

WORKING GIRLS—(1 hr. 30 min.; 1986) A look at the workaday world of women in a contemporary Manhattan brothel. With Louise Smith, Ellen McDuff, Amanda Goodwin, and Marusia Zach. Screenplay by Lizzie Borden and Sandra Kay. Dir. Borden. **45**

REVIVALS

L'AVVENTURA—(2 hr. 25 min.; 1959) In Italian, Eng. subtitles. Michelangelo Antonioni's film about the problems, real and imaginary, of the leisure class was dismissed at first, then recognized as a landmark in intellectual filmmaking. The visual and the verbal have seldom fused so perfectly to convey ennui, failure, and despair. With Monica Vitti. **2**

BANANAS—(1 hr. 22 min.; 1971) The most wildly creative and funny of Woody Allen's early movies. He's the shrimp who gets involved in a Cuban-style revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. **86**

THE CABINET OF DR. CALIGARI—(1 hr. 9 min.; 1919) The famous German Expressionist nightmare film in which the distorted perspectives and tilted sets reflect the worldview of a homicidal madman. It can be great fun if seen in the right mood of tolerance. Starring Werner Krauss and the young Conrad Veidt. Dir. Robert Wiene. **8**

THE DOGS OF WAR—(1 hr. 42 min.; 1980) An exciting but morally ambivalent movie, based on Frederick Forsyth's entertaining novel, about a mercenary soldier hired to overthrow an African dictator. Christopher Walken brings a surly, narcissistic glamour to the lead, and director John Irvin is serious about pace, atmosphere, and narrative tension in a way that has almost disappeared from contemporary movies. **86**

DON'T DRINK THE WATER—(1 hr. 38 min.; 1969) Based on a play by Woody Allen about a New Jersey caterer

and family who are hijacked behind the Iron Curtain and accused of spying, the movie is quite funny so long as Jackie Gleason's blustering comedy style is tied to Allen's jokebook, but merely silly the rest of the time. With Estelle Parsons. Dir. Howard Morris. **86**

EASY LIVING (1937)—(1 hr. 26 min.) Jean Arthur is the working girl, Ray Milland the son of a millionaire in this utterly charming and unfailingly frivolous comedy of manners and money. A true period piece: The plot is triggered by a sable coat that drops on Arthur as she sits on a double-decker bus, and the climax is a pie-throwing free-for-all in the Automat. Written by Preston Sturges. Dir. Mitchell Leisen. **2**

GANDHI—(3 hr. 7 min.; 1982) Richard Attenborough's epic biography is as square as a movie can be, but there's strength and heart in his approach. Despite some dead and pious moments, the film is a triumph, conveying the way Gandhi's ideals actually worked in South Africa and India. And as Gandhi, Ben Kingsley is extraordinary. **2**

GENTLEMAN JIM—(1 hr. 44 min.; 1942) Errol Flynn, fighting with his fists and not his sword, plays James J. Corbett, the prizefighter who tangled with John L. Sullivan. It's superficially handled, with Flynn's brash charm a bit overworked. Ward Bond is a good Sullivan, and Alexis Smith is all cool elegance as Corbett's society love. Dir. Raoul Walsh. **83**

THE MISSIONARY—(1 hr. 29 min.; 1982) Michael Palin is a missionary returned to Edwardian London who sets up a home for prostitutes. Seeking benefactors, he meets a gallery of eccentrics who might have fallen out of the pages of *Punch*, notably Trevor Howard and Maggie Smith. The movie's classy surface is nuanced and soothing—a throwback to the golden age of English screen comedy. Dir. Richard Loncraine. **86**

PAULINE AT THE BEACH—(1 hr. 34 min.; 1983) In French, Eng. subtitles. A brilliant erotic comedy from writer-director Eric Rohmer, the most refined of farceurs. At a Brittany beach community, six characters meet, fall in love, misunderstand each other, and part. They announce their opinions of themselves and others and then spring into action, contradicting everything they've just said. With Arielle Dombasle, Amanda Langlet, Féodor Atkine, Pascal Gregory. **1**

REPULSION—(1 hr. 43 min.; 1965) Roman Polanski's lyrically macabre dreamlike horror story. Starring a very young and beautiful Catherine Deneuve as a *parisienne* so utterly repelled by the notion of sex that young men who flirt with her incite her to murder. Terrifying and grisly. **9**

STARSTRUCK—(1 hr. 35 min.; 1982) A lively punkette in Sydney tries to make it as a rock singer any way she can, while her fourteen-year-old cousin and manager wheels and deals dressed in his school uniform of knee pants and rumpled socks. These two kids might be Mickey Rooney and Judy Garland in Day-Glo hair, and the movie is sweet, innocent, silly, jumpy, and fun. Dir. Gillian Armstrong. **9**

THE STRAWBERRY BLONDE—(1 hr. 37 min.; 1941) Rita Hayworth is the luscious eponymous heroine in this charming turn-of-the-century drama. James Cagney is uncharacteristically cast as a dentist, and Olivia de Havilland is the good girl who tries to make up with bravado what she lacks in glamour. A warm-hearted film in which Cagney gets to show his gentle side and Hayworth her venal one. Directed, with a nice feel for the period and characters, by Raoul Walsh. **83**

THE TENANT—(2 hr. 5 min.; 1976) Roman Polanski directed and stars in this black fable about a young man in Paris who rents an apartment from which the previous tenant had committed suicide. He gradually assumes her identity and heads for his own demise. At times preposterous, the movie is also perversely clever. With Isabelle Adjani, Shelley Winters, and Mervyn Douglas. **9**

TRADING PLACES—(1 hr. 46 min.; 1983) Eddie Murphy and Dan Aykroyd star in this popular *Prince and the Pauper* comedy about a black street hustler and an upper-crust commodities broker who switch roles. The action is often incredible and John Landis's direction crude, but the movie is very funny, thanks in large part to Murphy, the most sympathetic of con artists. **2**

WHO'LL STOP THE RAIN?—(2 hr. 6 min.; 1978) A taut, bitterly sardonic drama, based on Robert Stone's novel *Dog Soldiers*, about heroin smuggling and post-Vietnam despair. Michael Moriarty and Tuesday Weld play an ordinary couple who fall into crime, and Nick Nolte gives a smashing star performance as the gallant vet who delivers the goods. Dir. Karel Reisz. **86**

THEATER

LISTINGS

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BROADWAY

Previews and Openings

Wednesday, March 11

BLITHE SPIRIT—Richard Chamberlain stars in a revival of the 1941 comedy by Noël Coward, together with Blythe Danner, Judith Ivey, and Geraldine Page, about a mystery writer who engages an eccentric medium of formidable powers to carry out research on his next book; directed by Brian Bedford. With William LeMassena, Patricia Conolly, and Nicola Cavendish. Tue. through Sat. at 8, \$25 to \$42.50; Wed. at 2, \$20 to \$37.50, Sat. at 2, Sun. at 3, \$25 to \$42.50. Previewing now prior to a 3/19 opening. **Neil Simon**, 250 West 52nd Street (944-9300). 2 hr 20 min. **IRLS**

LES MISÉRABLES—A musical, based on the Victor Hugo novel, book by Alain Boublil and Claude-Michel Schönberg, and music by the latter, lyrics by Herbert Kretzmer; directed by Trevor Nunn and John Caird. Featuring Colm Wilkinson (as Jean Valjean), Michael Maguire, and Terrence Mann. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; \$30 to \$47.50. Previews now prior to a 3/12 opening. (200 tickets at \$16 are available Mon. through Thu. with valid student I.D.) **Broadway Theatre**, Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Reigert in Larry Shue's comedy, set in Terre Haute, about an architect confronted by a man who once saved his life; directed by Charles Nelson Reilly. Featured also in the cast are Patricia Kalember, Pamela Blair, Wayne Tippit, and Timmy Geisler. Previews begin 3/10 prior to a 3/22 opening. Preview prices are, Tue. through Thu. at 8, Wed. and Sat. at 2, Sun. at 3, \$6 to \$25; Fri. and Sat. at 8, \$20 to \$25. From 3/22, Tue. through Thu. at 8, Wed. and Sat. at 2, Sun. at 3, \$6 to \$30, Fri. and Sat. at 8, \$29.50 to \$37.50. **Helen Hayes**, 240 West 44th Street (944-9450). 2 hr. 10 min. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard star in the American version of the hit British musical, by Andrew Lloyd Webber and Richard Stilgoe, centering on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, \$32.50 to \$47.50; Wed. at 2, \$25 to \$40. Previewing now prior to a 3/15 opening. **Gershwin Theatre**, 51st Street west of Broadway (586-6510). 2 hr. 20 min. **IRLS**

Thursday, March 17

FENCES—James Earl Jones stars in August Wilson's drama, set in the 1950s, which depicts the emotional

upheavals experienced by an elderly man whose whole life is dominated by the conviction that, as a natural athlete in his youth, he could have played professional football, and the effect this has on his family relationships; directed by Lloyd Richards. Featured in the cast are Mary Alice as Jones's wife, Ray Aranha, Charles Brown, Frankie R. Faison, and Courtney B. Vance. Previews start 3/17 prior to a 3/26 opening. Tue. through Thu. at 8, \$10 to \$32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, \$15 to \$35; Wed. at 2, \$8 to \$27.50. **46th Street Theatre**, 226 West 46th Street (221-1211). All major credit cards. 2 hr. 30 min. **IRLS**

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn*, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its second year. With Brian L. Green, George Merritt, Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, \$36 to \$45; Wed. at 2, \$32 to \$40. **Eugene O'Neill Theatre**, 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley (Alexander), is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, \$27.50 to \$40; Sat. at 2, \$25 to \$35; Wed. at 2, \$20 to \$32.50. **Broadhurst**, 235 W. 44th St. (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman, the direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, \$37.50 to \$47.50; Wed. at 2, \$32.50 to \$42.50; some balcony seats \$10. **Palace**, Broadway and 47th St. (757-2626). 2 hr. 40 min. All major credit cards. ●● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, \$30 to \$45; Wed. at 2, \$25 to \$40. **Winter Garden**, Broadway and 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ●● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. Mon. through Sat. at 8, Wed. and Sat. at 2; \$30 to \$45. **Shubert Theatre**, 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ●●

COASTAL DISTURBANCES—Another promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a beach in the last days of summer; directed by Carole Rothman. With Rosemary Murphy, Annette Bening, Timothy Daly,

Heather Mac Rae, Addison Powell, Jonas Abry, Annette Bening, Jean De Baer, Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$30, except Sat. at 8, \$33. **Circle in the Square**, 1633 Broadway (239-6200). 2 hr. 10 min. **IRLS**

DEATH AND THE KING'S HORSEMAN—Nobel Prize winner Wole Soyinka's play (which he also directs) about a Nigerian tribe which is tragically disturbed by an Englishman's interference with their native customs. Earle Hyman and Trazana Beverley are among the 33 actors, singers, dancers, and drummers in the company. Tue. through Thu. at 8, Sat. at 2, Sun. at 7:30, \$25; Fri. and Sat. at 8, Sun. at 2, \$30. **Vivian Beaumont Theatre**, 150 West 65th Street (239-6277). All major credit cards. **IRLS**

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. through Sat. at 8, Wed. and Sat. at 2. All performances except for those on the Wednesday matinees at 2 (\$25 and \$35) are \$35 and \$45. \$15 tickets for the last row of the balcony are on sale the day of the performance. **Imperial**, 249 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Denise Lor are the stars of a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble, music and lyrics by Harry Warren, and Al Dubin. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, \$27.50 to \$45. **Majestic**, 247 W. 44th St. (239-6200). 2 hr. 15 min. All major credit cards. ●●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured in the cast are John Mahoney, Swoosie Kurtz, Christine Baranski, Richard Portnow, and Julie Hagerty. Tue. through Thu. at 8, Wed. and Sat. at 2, \$25 to \$35, Fri. and Sat. at 8, Sun. at 3, \$27.50 to \$37.50; thru 3/15. **Plymouth Theater**, 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPOORT—Hal Linden, Christine Estabrook, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tue. through Thu. at 8, \$30 to \$35; Fri. and Sat. at 8, \$32.50 to \$37.50; Wed. and Sat. at 2, Sun. at 3, \$27.50 to \$35. **Booth Theatre**, 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in an uproariously funny one-man show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; \$15 to \$28.50. **Brooks Atkinson**, 256 West 47th Street (245-3430). All major credit cards. 2 hr. **IRLS**

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. With Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine John-

ston, Elizabeth Lerner, and Eric Hutton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, \$35 to \$47.50; Wed. at 2, \$30 to \$40. **Marquis**, 46th St. and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

OH! KALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; \$35 to \$45. **Edison Theater**, 240 West 47th Street (302-2302). 2 hr. All major credit cards. **IRLS**

SOCIAL SECURITY—Cliff Gorman and Marilu Henner in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. With Stefan Schnabel, Doris Belack, Caroline Aaron, and Robert Dorfman. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, \$27.50 to \$37.50; Wed. at 2, \$22.50 to \$32.50. **Ethel Barrymore Theater**, 243 W. 47th St. (239-6200). 1 hr. 45 min. **IRLS** (Tentative)

SOUTH PACIFIC—New York City Opera presents a revival of the Richard Rodgers-Oscar Hammerstein II musical, adapted from Michener's *Tales of the South Pacific*; directed by Gerald Freedman. The alternating casts are headed by Susan Bigelow and Marcia Mitzman as Nellie, Justino Diaz and Stanley Wexler as Emile de Becque, Muriel Costa-Greenspon and Camille Saviola as Bloody Mary. Tony Roberts is Billis and Paul Gemignani conducts the orchestra. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$7 to \$40; through 4/26. **New York State Theater** at Lincoln Center, 65th Street and Broadway (870-5570). All major credit cards. **IRLS**

STARDUST—Andre De Shields, Jim Walton, Michele Bantier, Jason Graae, Maureen Brennan, and Kim Cistrwell are the stars of a musical revue (which had a sold-out run Off Broadway); all lyrics by Mitchell Parish and music by his countless collaborators; conceived and directed by Albert Harris. Tue. through Sat. at 8; \$30 to \$37.50; Wed. and Sat. at 2, Sun. at 3; \$10 to \$35; (\$10 rear balcony at every performance). **Biltmore Theater**, 261 West 47th Street (582-5340). 2 hr. 10 min. All major credit cards.

STEPPING OUT—Richard Harris's comedy, which offers good amiable fun, is about women from different backgrounds who meet weekly to take tap-dancing lessons; directed by Tommy Tune. Featured in the cast are Carole Shelley, Meagan Fay, Carol Woods, Molly Regan, and Victoria Boothby. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$22.50 to \$40. **John Golden Theatre**, 252 West 45th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

SWEET CHARITY—Ann Reinking stars in a revival of the musical by Neil Simon, Cy Coleman, Dorothy Fields; directed and choreographed by Bob Fosse. With Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving A. Lee, Celia Tackaberry. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, \$32.50 to \$47.50; Wed. at 2, \$30 to \$45. **Minskoff**, 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during a recent hot summer; directed by John Tillinger; with John K. Linton and Barry Tubb. Mon. through Thu. at 8, \$30 to \$38, Fri. and Sat. at 8, \$32.50 to \$37.50; Wed. and Sat. at 2, \$27.50 to \$32.50, Sun. at 3, \$27.50 to \$32.50. **Music Box**, 239 West 45th Street (239-6200). 2 hr.

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic, John Blaylock as his son, and Richard Waring as a Shakespearean actor; the action takes place in a seedy but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$25; through March. **Royal Court Theatre**, 301 West 55th Street (956-3500).

BLUE IS FOR BOYS—Robert Patrick's farce about love affairs in an all-gay college dormitory. Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$15. **Corner Loft Theater**, 99 University Place (228-0056).

CAST ME DOWN: THE TRAGEDY OF BOOKER T. WASHINGTON—Eldon Bullock stars in Joseph Holland's play, set between 1881 and 1901 on the campus of Tuskegee Institute (founded by Washington). Tue. through Sat. at 8, Sat. and Sun. at 3, Wed. at 11 a.m.; \$10 to \$15. **Theatre Four**, 424 W. 55th St. (246-8545).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perception of what it means to be black; directed by L. Kenneth Richardson. This is a sophisticated, satirical, seriously funny show, and its best numbers are polished and mordant. With Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tue. through Sun. at 8, Sat. and Sun. at 3; \$20 to \$25. **Public/Shiva Theatre**, 425 Lafayette St. (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Charles Shaw Robinson, Nathan Lane, Lisa Eichhorn, Dylan Baker, Mark Nelson, and Michael Countryman. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; \$23 to \$30. **Promenade Theatre**, Broadway and 76th St. (580-1313).

CONSEQUENCE—Kat Smith's play, directed by Alma Becker, focusing on three American women captured by Contra rebels in Nicaragua who must face up to the consequence of their choices. Featured in the cast are Didi Conn, Tino Juarez, Geraldine Librandi, and Joan MacIntosh. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; from 3/18; \$26. **South Street Theatre**, 424 West 42nd Street (247-0393).

THE DEPOT—Eve Ensler's two-character play starring Shirley Knight, and, performing alternately, Robin Erbert and Peter Gregory; directed by Joanne Woodward. A mother participates in a protest against a proposed missile sight. Tue. through Fri. at 8, Sat. at 3 and 8; \$8; through 3/27. **Interart Theater**, 549 West 52nd Street (246-1050).

DIVISION STREET—Steve Tesich's revived (and revised) comedy looks at idealism in the '80s and the American Dream; directed by Risa Bramon. Featured in the cast are Novella Nelson, John Spencer, Kathleen Wilhoite, Olek Krupa, and Saul Rubinek. Tue. through Sun. at 8, Sat. at 2; \$15 and \$18. **Second Stage Theatre**, 2162 Broadway (307-7171).

DOWN AN ALLEY FILLED WITH CATS—Australia's Best Play of 1983, by Warwick Moss, a comedy-mystery in which two men attempt to outwit each other for a glittering prize; directed by Peter Askin. Featured are Stewart Finlay-McLennan and Theo Barnes. Wed. through Sat. at 8, Sat. and Sun. at 3, \$16 to \$18. **Quaigh Theatre**, 108 West 43rd Street (279-4200).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; \$22 to \$26. **Sullivan Street Theatre**, 181 Sullivan St. (674-3838).

THE GAY DIVORCE—A revival of the Cole Porter musical, directed by Robert Brink, and starring Paul Ames, Oliver Woodall, Deborah Dickinson, and Joaquim Romaguera. Wed. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; through 3/22; \$25. **Kaufman Theater**, 534 West 42nd Street (279-4200).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Debra Jo Rupp, Rita Jenrette, Celeste Mancinelli, Peter Neptune, and Mary Porter. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$18. **American Place Theatre**, 111 West 46th Street (869-4731).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; directed by Arthur Marx. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$20 to \$28. **Lucille Lortel Theatre**, 121 Christopher Street (307-7171). **IRLS**

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells

the story of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8, \$12; Fri. through Sat. at 7:30 and 10, \$15. **Sanford Meisner Theater**, 164 Eleventh Avenue (564-8038).

THE KNIFE—Mandy Patinkin and Mary Elizabeth Mastrantonio head a cast of 23 in a musical, conceived, directed, and written by David Hare, music by Nick Bicat, lyrics by Tim Rose-Price, choreography by Graciela Daniele. Story tells about a husband and father of three children who has to make the most crucial decision of his life—to change his sex. \$20 to \$25. **Public/Newman**, 425 Lafayette St. (598-7150). **IRLS**

KVETCH—A black comedy by British playwright-director-actor Steven Berkoff which focuses on anxieties and socio-sexual relationships as observed in the American culture; with Mitch Kreindel, Laura Esterman and Kurt Fuller. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$15 to \$20. **Westside Arts**, 407 West 43rd Street (541-8394).

LADY DAY AT EMERSON'S BAR & GRILL—S. Epatha Merkerson plays Billie Holiday in Lanic Robertson's play with music; directed by André Ernotte. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 6; \$26 and \$27. **Westside Arts**, 407 W. 43rd St. (541-8394). **IRLS**

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; \$27.50 to \$35. **Orpheum**, 126 Second Ave. (477-2477). **IRLS**

THE MIRACLE WORKER—Karen Allen stars as the patient and inspired teacher/companion in a revival of William Gibson's play about the child Helen Keller (Eevin Hartsough); directed by Vivian Malaton. Others in the cast are Laurie Kennedy, Jack Ryland, Frances Foster, Victor Slezak, Frank Hamilton, John Niespolo, and Elizabeth Owens. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; \$18 to \$27. **Roundabout Theatre**, 100 East 17th Street (420-1883). **IRLS**

MONA ROGERS IN PERSON—Philip-Gimitri Galas's avant-vaudeville work starring Helen Shumaker as an ex-burlesque queen; directed by Lynne Taylor-Corbett. Tue. through Thu. at 8, Fri. and Sat. at 8 and 10; \$15. **Cherry Lane**, 38 Commerce St. (989-2020).

MY GENE—Barbara Gelb's play stars Colleen Dewhurst, who offers a superb performance as Carlotta Monterey, reliving her past with her famous husband, Eugene O'Neill, as she faces days in a mental institution; directed by Andre Ernotte. Tue. through Sat. at 8, Sun. at 7, Sat. and Sun. at 3; \$20 and \$25. **Public-Martinson**, 425 Lafayette St. (598-7150). **IRLS**

NUNSENSE—Dan Goggin's musical (and comical) adventures of five ambitious and philanthropically-motivated nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Featured in the cast are Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winslow. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; \$25 to \$30. **Douglas Fairbanks Theatre**, 432 West 42nd Street (239-4321). **IRLS**

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) starring Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$18 to \$24. **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. It's all about a flamboyant young lad's romance with his innocent sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; \$25 to \$29.50. **Second Avenue Theatre**, 189 Second Avenue (674-1460).

SWEET MAGNOLIAS—Robert Harling's comedy is set in the heart of Louisiana, and dwells on the society matrons of town as they are beautified at a local beauty shop; directed by Pamela Berlin. Featured in the cast are Blanche Baker, Rosemary Prinz, Kate Wilkinson, Mary Fogarty, Margo Martindale, and Constance Schulman. Wed. through Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7; \$13 to \$16; from 3/11. **WPA Theatre**, 519 West 23rd Street (206-0523).

TWELFTH NIGHT—Martha Burns plays Viola, Kim Staunton's the Olivia in Shakespeare's fantastic world

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THEATER

of Illyria; directed by Mary B. Robinson. Thu. through Sat. at 8; \$12; through 3/28. **Triplex Theater II**, 199 Chambers Street (618-1980).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma*, both directed by Kenneth Elliott. With the author and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$22 to \$25. **Provincetown**, 133 Macdougall St. (477-5048). ●

WHISPERS—Crispin Larangeira's story of a man and woman, exiled in Siberia, who meet and re-discover their lives; directed by Nancy Gabor. With Joan MacIntosh and Stephen Rowe. Wed. through Fri. at 8, Sun. at 3 and 7, Sat. at 7 and 10; \$12 to \$14. **Open Space Theatre**, 224 Waverly Place (279-4200).

WICKED PHILANTHROPY—Denis Diderot's play about a trickster trying to help a friend in need; directed by Pamela Billig. Wed. through Sat. at 8, Sat. at 3, Sun. at 3 and 7:15; \$16 and \$20. **Samuel Beckett Theatre**, 412 West 43rd Street (279-4200).

THE WIDOW CLAIRE—Eric Stoltz and Hallie (Horton's daughter) Foote star in Horton Foote's play about suitors in a small Texas town wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; \$30 to \$33. **Circle in the Square Downtown Theatre**, 159 Bleecker St. (254-6330).

WOMEN BEWARE WOMEN—Howard Barker's modern transformation of the 1623 Jacobean play by Thomas Middleton, a melodrama of sex, power, and revenge; directed by Sharon Gans. Sally Kirkland and John Heffernan head a cast of seventeen. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; \$16.50 to \$28. **Playhouse 91**, 316 E. 91st St. (831-2000).

THEATER COMPANIES

ACTING COMPANY—Tom Robbins in Eric Overmyer's *On the Verge*, set in locations ranging from the Himalayas and African jungles to 1955 Eisenhower America, about a journey into space by three Victorian women (Lisa Banes, Patricia Hodges, and Laura Hicks); directed by Garland Wright. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$20 to \$24. **John Houseman**, 450 W. 42nd St. (564-3510).

AMERICAN JEWISH THEATRE—Wendy Kesselman's *I Love You, I Love You Not*, a play about an alienated girl with only one friend in the world, a grandmother who survived the Holocaust; directed by Ben Levitt. The cast consists of Jennifer Dundas and Rita Carin. Tue. through Thu. and Sat. at 8, Sun. at 2 and 7. **92nd Street Y**, 1395 Lexington Avenue (427-6000).

CHICAGO CITY LIMITS—*Taking More Liberties*, an improvisational revue with audience participation. Wed. and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; \$10 to \$12.50. **Theater**, 351 E. 74th St. (772-8707).

CIRCLE REPERTORY COMPANY—*The Musical Comedy Murders of 1940*, John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; \$22.50 to \$26; through 3/22. **Circle Repertory Company**, 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATRE—3/12 to 4/5, a revival of *Too Many Girls*, with music by Richard Rodgers, lyrics by Lorenz Hart, and book by George Marion Jr. Tue. through Sun. at 8, Sat. and Sun. at 2:30. **Equity Theatre**, 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—*Of Mice and Men*, John Steinbeck's 1930 American classic retold for the stage; directed by Eve Adamson; in repertory through 5/24 with Richard Brinsley Sheridan's *The Rivals*, the quintessential English comedy of manners; directed by Giles Hogya. And from 3/15 through 5/24, with Stanislaw Wikiewicz's *The Shoemakers*, an assault on the deteriorating conditions in Europe in the 1920s. Thu. through Sat. at 8, Sun. at 3; \$15. Call theater for specifics. **Bouwerie Lane**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—*Our Own Family*, four one-acters: Donald Margulies's *Zimmer*, Michael Taav's *The Converts*, David Rush's *Scrabble*, and Susan Sandler's *The Renovation*. Tue. through Sat. (exc. Fri.) at 8, Sun. at 2 and 7; \$15 to \$18. **Jewish Repertory Theatre**, 344 East 14th Street (505-2667).

LA MAMA ANNEX—Priscilla Smith and Keith David appear in *Fragments of a Greek Trilogy*, two evening performances based on plays of Sophocles and Euripides; adapted and directed by Andrei Serban, music by Elizabeth Swados. Call theater for specifics. **La Mama Annex**, 74A East 4th Street (475-7710).

MANHATTAN THEATRE CLUB—Janusz Glowacki's *Hunting Cockroaches*, directed by Arthur Penn, is about Polish expatriates struggling to adjust to the oddities of city life. With Dianne Wiest, Ron Silver, Reathel Bean, Larry Block, Paul Sparer, Joan Copeland, Joe Ragno, Martin Shakar, Paul Greco. Tue. through Sun. at 8, Sat. and Sun. at 2:30; \$22 to \$27; through 3/22. **City Center**, 131 West 55th Street (246-8989).

MUSIC-THEATRE GROUP—*The Hunger Artist*, conceived and directed by Martha (Vienna: *Lusthaus* and *The Garden of Earthly Delights*) Clarke, with music by Richard Peaslee, deals with the personal and literary worlds of Kafka. With David Jon, Jill Jaffe, Anthony Holland, Bill Ruyle, Rob Besserer, Brenda Currin, Paola Styron. Tue. and Fri. at 8, Wed., Thu., Sat. at 7:30 and 9:30; \$15 and \$20; through 4/4. **St. Clement's Theatre**, 423 West 46th Street (265-4375).

NEW MEDIA REPERTORY—Anton Chekhov's *The Cherry Orchard*, directed by Mary Hayden. Thu. and Fri. at 8; through 3/13; \$8. **Automation House**, 49 East 68th Street (734-5195).

PEARL THEATRE COMPANY—Jean Racine's *Andromache*, rendered by Earle Edgerton into English especially for this production. A mother can save her child only by marrying the slayer of her husband in the aftermath of a savage war; directed by Allan Carlsen. Featured in the cast are Joanne Camp, Robert Emmet, Eliza Ventura, Bonnie Gould, Michael McGuinness, Christian Kauffman, and Robin Leslie Brown. Thu. through Sat. at 8; \$10; through 3/28. **Pearl Theatre**, 125 West 22nd Street (645-7708).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca*, an Argentinian comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela*, with music by Federico Morena Torroba; *Habana*, Cuban music from the 16th century to contemporary times; Gloria Gonzales's *Café con Leche*, about a Cuban family in New York; Eduardo Machado's *Las Damas Modernas de Guabacoa*, about the beginnings of Cuba's present plight; *Yerma*, the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna*, and Alejandro Casona's *Prohibido Suicidarse en Primavera*. \$12 for plays, and \$16 for musicals. Through March. **Gramercy Arts Theatre**, 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY—Israel Horowitz's *Line* (now beginning its 13th year); Nancy Beckett's *The Women Here Are No Different*; Bob Flicker's *Aburdly Yours*; Rick Foucheux's *Abbey and Veronica*. **13th Street Repertory**, 50 W. 13th St. (675-6677).

WINGS THEATRE COMPANY—Bill Solly's musical is about an amnesiac who is searching for a theme park *Where Lost Things Are*; directed by the author. Thu. through Sat. at 8, Sat. and Sun. at 3; \$10; through 4/19. **American Renaissance Theatre**, 112 Charlton Street (645-9630).

WOODEN HORSE COMPANY—*Momentum*, a comedy "in six crimes" by Phoebe Sutton. Sun. through Wed. at 7:30; through 3/18; \$8. **18th Street Playhouse**, 145 West 18th Street (334-9656).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; \$5. **Dramatic Personae**, 25 East 4th Street (673-4382).

AWAY FROM ME—Jane Frances has written and directed this comedy about a Chaplinesque character whose libido overcomes his common sense. Fri. and Sat. at 8, Sun. at 3; \$8. **BlueGreen Theatre Company** at the **Gene Frankel**, 24 Bond Street (246-4439).

CARRYING SCHOOL CHILDREN—Fisher Stevens and Nealla Spano star in Thomas Babe's new science-fiction play which takes place in the year 2084 where a new breed of humanity is involved in a comic adventure of life and survival; directed by David Briggs. Thu. through Sun. at 8; \$4. **Theatre for the New City**, 155 First Avenue (254-1109).

THEATER

C.K.'S BLUES—Play by John Stephenson and Ron Bohn, directed by the latter, about the night odyssey of an ex-heavyweight boxer turned New York cab driver. Thu. through Sat. at 8; \$7; through 3/14. **Actors' Factory**, 149 West 29th Street (594-1494).

COME BLOW YOUR HORN—A revival of Neil Simon's comedy that deals with a father's frustrations over the life styles of his two sons; directed by Keith Garsson. Fri. and Sat. at 8, Sat. at 2, Sun. at 7; \$7; 3/13 through 21. **MAP Theatre**, 921 Madison Avenue (956-4126).

THE COURTING—Lezley Steele's play wherein Elaine Sulka and Willi Kirkham star as two women, trapped in a relationship in a New Hampshire town where a murder has been committed; directed by Sue Lawless. Tue. through Sat. at 8; through 3/15. **The Cubiculo Theatre**, 414 West 51st Street (265-2138).

UN DIA UN PAVO—One Day a Turkey, a tragi-comedy written and directed by Milo Salazar. In English Thu. and Fri. at 8, in Spanish Sat. at 8, Sun. at 4; through 4/12; \$10. **I.A.T.I.**, 9 E. 16th St. (242-9861).

DONKEYS' YEARS—Michael Frayn's comedy about the reunion of a band of British college chums and their sweethearts; directed by Steve Stetler. Thu. through Sat. at 8, Sun. at; \$8 to \$10; through 3/15. **New Theatre**, 465 Dean St., Brooklyn (718-230-3366).

DOUBLE BILL—Two plays by David Wilbur: *Midnight at Goffland* and *Friend of Random Killing*; directed by Gary Kingston. 3/12 through 27; \$10. (call theater for specifics). **Neighborhood Group Theatre**, 420 West 42nd Street (244-0486).

DOUBLE BILL—George Bernard Shaw's *Village Wooing* and *The Dark Lady of the Sonnets*. Fri. and Sat. at 8, Sun. at 3; \$7; through 3/29; directed by Fred Fondren. **Prometheus**, 239 East Fifth Street (477-8689).

DUCK HUNTING—Jacqueline Price, Terrence Keene, and Rose McGuire in Aleksandr Vampilov's Russian comedy, directed by Patrik Williams. Fri. through Sun. at 8; \$8; through 3/15. **Manitou Theatre Company** at the **Courtyard**, 30 Grove Street (245-6366).

EUGENE O'NEILL: DANCING WITH THE DEVIL—Jeffrey W. Ryback wrote and stars in this play; directed by Robert R. Ringer. Through 3/15; \$8. **American Ensemble Theatre**, 339 E. 28th St. (571-7594).

HALF THE BATTLE—A one-woman show, written and performed by Deborah Baber, about Susan B. Anthony, her unrequited love, political intrigues, criminal prosecution. Fri. and Sat. at 11, Sun. at 7, Mon. and Wed. at 8; through 4/6. **Art & Work Ensemble**, 870 Sixth Avenue (757-1347).

INITIATION RITES—Comedy-drama, written and directed by Neal Weaver, is set in a college fraternity during the last hours of Hell Week and focuses about a he-man (Greg Vallee) whose latent homosexual feelings start to emerge when he is made pledge-master. With Chuck Schneider, Sean Hagerty, Robert Bruno, Charles Reynolds, David Mullins, Tom Lasley, and John A. C. Kennedy. Thu. through Sat. at 8, Sun. at 3; \$10. **Alvina Krause**, 306 West 38th St (564-3292).

INTRIGUE AND LOVE—Friedrich Schiller's 18th-century play about parental authority and filial rebellion; directed by Dan Roentsch. Thu. through Sat. at 8, Sun. at 3; \$8; through 3/15. **Theatre 22**, 54 West 22nd Street (719-9812).

THE JEW OF MALTA—Christopher Marlowe's controversial, rarely performed 16th-century play, directed by Maurice Edwards, stars Owen S. Rackleff in the title role. Thu. through Sat. at 8, Sun. at 7; \$8; from 3/13. **Shakespeare Center**, 165 W. 86th St. (877-6810).

JUDAS—Mark Lenard stars as Pontius Pilate in Robert Patrick's drama of the crucifixion; Mark Zeisler plays Judas, and Jonathan Penner and Barbara Sinclair are Jesus and Mary. Through 4/5. **Corner Loft Theatre**, 99 University Place (228-8728).

LADYHOUSE BLUES—Kevin O'Morrison's drama depicts a mother (Midge Montgomery) and four daughters (Brooke Palance, Sally Prager, Stephanie Stone, Helen Renolds) whose lives have been changed by World War I; directed by Patricia Wing Tobias. Wed. through Sat. at 8, Sun. at 3; \$10; through 3/29. **Holy Trinity**, 316 East 88th Street (860-7245).

LADY MOONSONG, MR. MOONSON—Mia Dillon and Reed Birney play husband and wife in the title roles of Alice Eve Cohen's play, directed by David Saint, inspired by the Grimm fairy tale about fishes, wishes, and riches. Thu. through Mon. at 8, Sun. at 3; through 3/29; \$10. **Westbeth Theatre Center**, 151 Bank Street (279-4200).

LORCA: A SHADOW OF CYPRESS—Win Wells's drama about Lorca's life shortly before his execution in 1936 by Fascist rebels during the Spanish Civil War; directed by Anthony Di Pietro. Thu. through Sat. at 8, Sun. at 3; \$8; through 3/22. **Art and Work Theatre**, 870 Sixth Avenue (213-0231).

MANHATTAN STORY—Six people get swindled into renting the same studio apartment; directed by Penelope Hirsch. 3/10, 16, 17, 23, 24, at 8; \$4. **Hartley House**, 413 West 46th Street (315-2052).

NO NAME IN THE STREET—A musical, with book, lyrics, and music by Van Dirk Fisher, is based on the trials and triumph of Job. A cast of 22 singers and dancers interpret a testimonial to what can be accomplished by faith. Thu. through Sat. at 8; through 3/29; \$8. **Lincoln Square Theatre**, 250 W. 65th St. (874-0860).

OF MICE AND MEN—A revival of John Steinbeck's play; directed by Anthony DeRiso. Wed. through Fri. at 8, Sat. at 3 and 8, Sun. at 2; \$6; 3/18 through 22. **Sargent**, 314 West 54th Street (718-848-7420).

ONCE UPON A MATTRESS—Revival of the musical comedy by Jay Thompson, Marshall Barer, Dean Fuller, and Mary Rodgers; directed by Peter Schlosser. It's an adaptation of a Hans Christian Anderson fairy tale. Thu. through Sat. at 8; \$7; 3/12 through 21. **University Theatre**, 35 West 4th Street (598-3067).

THE PARK—A revival of Botho Strauss's play envisions Titania and Oberon dispatched as emissaries to a modern technological society; directed by Christopher Martin. Thru 3/14 at 8; \$7.50. **Mainstage One**, 721 Broadway (598-7074).

THE PROPHETS—Slawomir Mrozek's political farce about a fictitious government and its efforts to prevent a people's revolt. Thu. through Sun. at 9; \$5; 3/12 through 22. In the Chapel at **CUANDO**, 9 Second Avenue (840-8650).

ROOSTERS—Milcha Sanchez-Scott's story of two generations of a Hispanic family struggling for identity in a modern world; directed by Jackson Phippin. Wed. through Sun. at 8, Sat. and Sun. at 3; \$10; from 3/11. **INTAR**, 420 West 42nd Street (279-4200).

SEX AND VIOLENCE IN THE FAST LANE—Three one-acters by Larry Myers: *Fire Dead Center*, *Medium's Massage*, and *It was August, It was Hot*; directed by the author, concerning three heterosexual couples' romantic flings. Tue. through Thu. at 8:30; \$6; through 3/19. **Cactus Theater**, 91 Charles Street (242-0709).

SHAW X THREE—*Overruled*; *Augustus Does His Bit*; and *Passion, Poison, and Petrification*. Thu. through Sat. at 8; \$8; 3/12 through 28. **Good Shepherd-Presbyterian Church**, 152 West 66th Street (718-706-6554).

STRATAGEM—A *fin de siècle* musical with book and lyrics by Peter Knopp, music by Katrina Cameron; directed by Worth Howe. Sat. and Mon. at 8, Sun. at 3 and 7; \$8; 3/14 through 30. **Main Street Theatre**, 548 Main Street, Roosevelt Island (371-6140).

SUBURBAN BLOCK—Richard Taylor's comedy dealing with two suburban households on one suburban block; directed by Joseph Uchitel. Fri. and Sat. at 8, Sun. at 3; \$8; through 4/5. **The Cubiculo**, Studio III, 414 West 51st Street (265-2138).

THREE SISTERS—Chekhov's drama about the search for fulfillment in a changing world; directed by Tom O'Mahony. Fri. and Sat. at 8, Sun. at 3; through 4/26; \$9. **Westside**, 252 W. 81st St. (874-7290).

TRIPLE BILL—Three one-act farces by George Bernard Shaw—*How He Lied to Her Husband*, *The Fascinating Foundling*, and *Passion, Poison, and Petrification*. The triplet plays in repertory with David Wilbur's *Sudden Death*. 3/10 to 13, 16, 20, and 21 at 8; 3/15 and 22 at 3; \$10. **Neighborhood Group Theater**, 420 West 42nd Street (244-0486).

UP FROM THE APES—John Cannatella's play directed by him and Gerry Gelb. Thu. through Sun. at 8:30; \$7; through 3/22. **Divine**, 50 East 7th Street (228-0811).

WHORES OF HEAVEN—A musical farce based on Machiavelli's 16th-century satire, *The Mandrake*, transferring its basic precept, that "the end justifies the means"; directed by Kim Johnson, music and lyrics by Michael Wright. Thu. through Mon. at 8, Sun. at 3; \$8. **American Folk**, 241 West 55th Street (279-4200).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York Magazine* will be happy to advise you.

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ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

- JAMES BISHOP**—Recent paintings on paper by this American artist, in his first New York show in seven years; 3/14-4/25. Simon/Neuman, 42 E. 76th St. (744-8460).
- MARIJKE DE GOEY**—Sculptures and wall drawings composed of wire; through 3/28. Urdang, 23 E. 74th St. (288-7004).
- VICTOR ELMALEH**—Recent watercolors, collages, and tapestries; through 4/4. Staempfli, 47 E. 77th St. (535-1919).
- LUDWIG EMIL GRIMM**—Approximately 100 etchings, including portraits of other German Romantics, ethnological studies, religious subjects, and landscapes, by the youngest brother of Jacob and Wilhelm Grimm; through 4/25. Shepherd, 21 E. 84th St. (861-4050).
- CHAIM GROSS**—New wood carvings by this artist who worked under Laurent in the '20s; through 3/27. Forum, 1018 Madison Ave. (772-7666).
- MICHAEL HARNETT**—Pilaster-shaped representational paintings of architectural interiors and exteriors; through 3/28. Perlow, 980 Madison Ave. (517-5858).
- EDWARD HOPPER**—Early and late drawings, paintings, and watercolors; 3/14-4/18. Hirschl & Adler, 21 E. 70th St. (535-8810).
- NEIL JENNEY**—Paintings from the late '60s which have never been shown before, by this pioneer of "New Image" painting; through 4/18. Mathes, 851 Madison Ave. (249-3600).
- MICHAEL LEKAKIS**—A retrospective of wood sculptures; through 4/4. Kouros, 23 E. 73rd St. (288-5888).
- SANDRA MACKINTOSH**—Recent sculptures; through 4/4. Cordier & Ekstrom, 417 E. 75th St. (988-8857).
- ROXIE MARSEN/JANE SWAVELY**—New paintings with impasto images/Lyrical landscape paintings. Through 3/28. C.D.S., 13 E. 75th St. (772-9555).
- ODD NERDRUM**—Classically-inspired realist paintings; through 3/28. Hamilton, 19 E. 71st St. (744-8976).
- JIM PALLAS/MARK COOPER**—Electrakinetik sculptures/Paintings and collages. Through 3/31. Stone, 48 E. 86th St. (988-6870).
- ROBERT PETERSEN**—New paintings, drawings, and objects; through 3/28. Castelli, 4 E. 77th St. (288-3202).
- SANDRA MENDELSON RUBIN**—Paintings and drawings of cityscapes in Venice, California; through 4/4. Bernard, 33 E. 74th St. (988-2050).
- PAT STEIR**—New paintings from a series entitled, "The Moon and the Wave"; through 4/2. Knoedler, 19 E. 70th St. (794-0550).
- FRANCISCA SUTIL**—Abstract handmade paper paintings, plus pastels; through 3/27. Forum, 1018 Madison Ave. (772-7666).
- ALAN TURNER**—Five paintings in which anatomical parts—such as arms, legs, and mouths—are combined into one collaged image that suggests two lovers; through 4/4. McCoy, 19 E. 71st St. (570-2131).
- WENDY WACHTEL**—Paintings, collages, photographs, lithographs, and etchings; through 4/17. Marymount Manhattan, 221 E. 71st St. (517-0400).
- DONALD ROLLER WILSON**—Realist paintings and drawings; through 3/26. Coe Kerr, 49 E. 82nd St. (628-1340).

JOE ZUCKER—Recent narrative paintings on grids formed by sash cord stretched vertically and horizontally across a frame; through 3/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

- ADELE ALSOP**—Large-scale landscape paintings of Utah and Massachusetts; through 3/28. Schmidt-Bingham, 41 W. 57th St. (888-1122).
- ROBERT ARNESON**—New bronze and ceramic sculptures and related drawings which have Jackson Pollock and Ronald Reagan as two principal subjects; through 4/2. Frumkin, 50 W. 57th St. (757-6655).
- ALICE DALTON BROWN/DAVE HENDRICKS**—Recent paintings and works on paper, of Victorian and turn-of-the-century houses in Key West and upstate New York/Large-scale drawings of landscapes, in graphite and colored pencil. Through 3/25. Fischbach, 24 W. 57th St. (759-2345).
- HERMAN CHERRY**—Recent abstract paintings that explore the relationship of colors, by this 78-year-old artist who was a student of Thomas Hart Benton and Stanton MacDonald-Wright; through 4/4. Ross, 50 W. 57th St. (307-0400).
- DANIEL DALLMAN**—Recent landscape and figure paintings; through 4/1. Schoelkopf, 50 W. 57th St. (765-3540).
- JUDITH DOLNICK**—Recent acrylic paintings of translucent flower-like forms, and large-scale free-standing screens; through 3/28. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).
- JEANNE DUVAL**—Still lifes, landscapes, and interiors by an American painter living in Italy; through 4/4. French, 41 W. 57th St. (308-6440).
- FRIEDEL DZUBAS**—Large-scale, gestural color field paintings; through 3/28. Emmerich, 41 E. 57th St. (752-0124).
- PABLO GARGALLO**—Nineteen works, including iron and copper pieces, and bronze sculptures, by this Spanish artist who was a friend of Picasso's; thru 4/4. Herstand, 24 W. 57th St. (664-1379).
- EDWARD GIOBBII**—Figurative paintings; through 4/1. Armstrong, 50 W. 57th St. (582-8581).
- SIDNEY GOODMAN**—New figurative paintings; through 4/30. Dintenfass, 50 W. 57th St. (581-2268).
- DAVID HANNAH/KATHERINE PORTER**—Abstract paintings/Abstract works on paper. Through 3/28. Siegel, 24 W. 57th St. (586-0605).
- AL HELD**—Large-scale paintings that fuse gesture and geometry, in a series entitled "Taxi Cabs 1959"; through 3/28. Miller, 41 E. 57th St. (980-5454).
- CLINTON HILL**—Handmade paper works and constructions of wood or plastic; through 4/11. Pearl, 38 E. 57th St. (838-6310).
- WOLF KAHN/EMILY MASON**—Recent landscape paintings/New abstract paintings. Through 4/1. Borgenicht, 724 Fifth Ave. (247-2111).
- MICHAEL KESSLER**—Recent large-scale abstract paintings with configurations of amoeba-like forms and scraped surfaces, by an artist who lives and works in Lancaster County, Pennsylvania; through 3/28. Tilton, 24 W. 57th St. (247-7480).
- MANEL LLEDOS**—Recent paintings of young Spanish artists; 3/12-4/3. Prats, 24 W. 57th St. (315-3680).
- JAMES MCGARRELL**—Recent oil on paper paintings, monotypes, and small-scale paintings on canvas; through 3/31. Frumkin, 50 W. 57th St. (757-6655).
- HANS MOLLER**—Recent oil paintings and watercolors of landscapes in Monhegan, Maine; through 4/4. Midtown, 11 E. 57th St. (758-1900).

HENRY MOORE—Prints that reflect themes found in his sculpture, made between 1950-1983; 3/12-4/18. Rosenberg, 20 W. 57th St. (757-2700).

WALTER MURCH—Paintings from the '40s, '50s, and '60s, by this American artist (1907-1967) who has been called both a Realist and a Surrealist; through 3/25. Deutsch, 20 W. 57th St. (765-4722).

JULES OLITSKI—New sculptures composed of cut, folded, and collaged Plexiglas. 3/12-4/4. Emmerich, 41 E. 57th St. (752-0124).

LEIGH PALMER—Recent landscape paintings; 3/11-4/4. French, 41 W. 57th St. (308-6440).

DARRAGH PARK—Recent paintings of Manhattan cityscapes and landscapes in Long Island; through 3/28. De Nagy, 41 W. 57th St. (421-3780).

ROBERT RAUSCHENBERG—Works on paper; through 3/28. Blum Helman, 20 W. 57th St. (245-2888).

GERHARD RICHTER—New abstract paintings; through 4/4. Goodman, 24 W. 57th St. (977-7160), and Sperone Westwater, 142 Greene St. (431-3685).

NEIL WELLIVER—New landscape paintings; through 3/28. Marlborough, 40 W. 57th St. (541-4900).

TIMOTHY WOODMAN—Recent painted aluminum wall reliefs that depict both rural and urban scenes; through 4/4. Zabriske, 724 Fifth Ave. (307-7430).

CHRISTOPHER WOOL—New paintings made with industrial materials; through 4/4. Lühring, Augustine & Hodes, 41 E. 57th St. (752-3366).

East Village

- VITO ACCONCI**—New work; through 3/22. International With Monument, 111 E. 7th St. (420-0517).
- ED ALBERS**—Paintings that depict this artist's own vision of the beginning of life; through 3/29. Cerigo, 202 Ave. A (777-2579).
- PETER BROWN**—Sculptures of curvilinear forms carved from laminated plywood; through 3/29. M-13, 413 E. 9th St. (505-9016).
- FREYA HANSELL**—Recent paintings of moody landscapes and vast architectural interiors; 3/12-4/5. Piezo Electric, 200 Ave. A (505-6243).
- STEPHANIE BRODY LEDERMAN**—New paintings that incorporate personal symbols; through 3/29. Rastovski, 534 E. 6th St. (533-6830).
- ZDZISLAW LINDNER/JOAN HALL**—Neo-surrealist paintings/Assemblages and collages; through 3/29. On The Wall, 328 E. 11th St. (460-0963).
- LIZ WAL**—Recent collaborative works; through 4/5. Donahue, 520 E. 11th St. (420-9174).
- PAUL MARCUS**—Recent paintings and woodcuts with political subject matter; 3/12-4/5. P.P.O.W., 337 E. 8th St. (529-1313).
- AIMEE RANKIN**—Assemblages in boxes; through 4/5. Postmasters, 66 Ave. A (477-5630).
- RAYBERRY**—Recent mixed-media works in a series entitled, "Celebration of Life"; through 4/5. Sixtosis, 626 E. 14th St. (982-4586).
- DEBORAH REMINGTON**—New paintings in which oblique shapes and aggressive forms are balanced; through 4/5. Shainman, 500 E. 11th St. (460-5890).
- KEITH SONNIER**—Works from the '60s, using neon light, wire mesh, and auto body plastics; through 3/29. Nature Morte, 204 E. 10th St. (420-9544).

SoHo and TriBeCa

MINEO AAYAMAGUCHI/THALIA DOUKAS—Installations by both; 3/12-4/18. Franklin Furnace, 112 Franklin St. (925-4671).

ROBERT ACKERMAN/PAUL MOGENSEN/PHILLIP PAVIA—Single and multi-panel abstract paintings with camouflage imagery/Minimalist paintings in pure ultramarine blue and Prussian blue, with glossy and matte surfaces/Marble sculptures from the '60s to the present. Through 4/4. Thorp, 103 Prince St. (431-6880).

PHOEBE ADAMS/KEVIN LARMON—Sculpture/Paintings. Through 4/1. Marcus, 578 Broadway (226-3200).

ELVIRA BACH—Symbolic self-portraits by an artist from Berlin, plus works by other German artists including Castelli, Chevalier, Fetting, and Salome; through 3/28. Cowles, 420 W. Broadway (344-6678).

JENNIFER BARTLETT—Recent pastel drawings; through 3/21. Cooper, 155 Wooster St. (674-0766).

CONNIE BECKLEY—A spiral that hangs from the gallery's ceiling, formed with pieces of cracked glass and held together with steel brackets from the ceiling, plus works on paper; through 3/31. Cadot, 470 Broome St. (226-7220).

GREGORY BOTTS—New paintings in which black-and-white landscapes and/or figurative passages intertwine with geometric color areas; through 3/28. Plumb, 81 Greene St. (219-2007).

CAROL BROWN—Crayon drawings of canyons and deserts in the American Southwest; through 3/28. Witkin, 415 W. Broadway (925-5510).

HOWARD BUCHWALD—New paintings; through 3/25. Hoffman, 429 W. Broadway (966-6676).

LARRY CALCAGNO/BURT HASEN—Paintings that depict events and movements in space/Small-scale paintings that are complex compositions of human and animal forms, historic and contemporary personages, hybrids and anthropomorphic creatures. Through 4/4. Shapolsky, 99 Spring St. (334-9755).

MICHAEL CHERNISHOV—Geometric works on paper from 1961-1987; through 3/21. Exit, 578 Broadway (966-7745).

PIERRE CLERK—Cut-out reliefs and recent sculptures; through 3/28. DiLaurenti, 383 W. Broadway (925-5100).

ELBA DAMAST—Recent paintings, sculptures, and works on paper that depict landscapes; through 3/28. Littlejohn-Smith, 133 Greene St. (420-6090).

PATRICK DUNFEY—New paintings of mysterious interiors, in pastel and plynor on linen; through 4/4. Brandt, 568 Broadway (431-1444).

JEAN FEINBERG—Abstract paintings in oil on wood; through 3/28. Davis, 568 Broadway (219-1444).

R.M. FISCHER—Seven new stainless steel and brass sculptures which are illuminated from within; through 4/4. Baskerville + Watson, 578 Broadway (925-1955).

CHARLES GAINES—A series of works entitled "Numbers & Trees"; through 3/28. Castelli, 142 Greene St. (431-6279), and Weber, 142 Greene St. (966-6115).

BENGT LINDSTROM—Expressionist paintings in contrasting colors, depicting themes from the artist's native Lapp mythology; through 4/31. 3 Continents, 131 Spring St. (226-2249).

GREY ORGANISATION—"Everything is Good"—collaborative works that celebrate "the corporation"; through 3/28. Neale, 320 Lafayette St. (431-5077).

GARY KOMARIN—Large-scale paintings that explore contemporary themes; through 4/4. Davidson, 415 W. Broadway (925-5300).

DAVID LEVINTHAL/LYNNE STONE—Photographs that depict half-real, half-fantasy scenes, using H-O scale models for props/Paintings that explore drama in myth, ancient rituals, and in the artist's own imagination. Through 4/18. Exhibition Space at 112 Greene St.

DONALD LIPSKI—Large-scale sculptures incorporating materials such as glass and military and industrial hardware; through 3/28. Van Eck, 420 W. Broadway (219-0717).

THOMAS MACAULEY—A sculptural installation; through 3/28. Twining, 568 Broadway (431-1830).

DAVID MARGOLIS—Fresco paintings and constructed aluminum sculptures; through 3/31. Hudson, 105 Hudson St. (925-7290).

BRICE MARDEN—Recent paintings; through 3/28. Boone/Werner, 417 W. Broadway (431-1818).

IATSUYA MATSUMOTO/PONI BAPTISTE—Conceptual photo silk screen prints/Figurative wall constructions.

Through 3/31. Schreiber/Cutler, 17 Spring St. (925-1441).

KATE MILLET—Drawings and sculpture about catastrophic events in this artist's life; through 3/29. Noho, 168 Mercer St. (219-2210).

LOREN MUNK—Paintings that depict New York City street life in a Constructivist style; through 4/4. Bryers, 111 Greene St. (925-8058).

LAURA NEWMAN—Large-scale oil paintings that evoke mythological landscapes; through 3/31. Munroe, 415 W. Broadway (226-0040).

NIC NICOSIA—New works and drawings about situations that reveal quirks of human nature, accompanied by a soundtrack; through 3/26. Totah, 152 Wooster St. (475-8330).

NINONGA—Contemporary Japanese paintings in the Traditional style; through 4/1. Milliken, 98 Prince St. (966-7800).

GUSTAVO OJEDA—Recent paintings and works on paper; through 3/28. Beitzel, 113 Greene St. (219-2863).

TOM OTTERNESS—One large bronze sculpture constructed in the form of three oversized tables with benches, on which over 100 individual sculptures have been placed, plus drawings; 3/14-4/11. Alexander, 59 Wooster St. (925-4338).

GERHARD RICHTER—New abstract paintings; through 4/4. Sperone Westwater, 142 Greene St. (431-3685); Goodman, 24 W. 57th St. (977-7160).

EDITH SCHLOSS/PETER KUNZ OFFERSEI—A retrospective of watercolors/Works on paper. Through 4/4. Ingber, 415 W. Broadway (226-2591).

ALAN SONFIST—An installation of cast bronze branches entitled, "Fallen Limbs Rising"; through 4/8. Brown, 100 Greene St. (219-1060).

GUNTER UMBERG—New paintings; through 3/28. Lorraine-Monk, 568 Broadway (431-3555).

ANDY WARKOL—Hand-painted images taken from popular comic strips, 1960-1962; through 6/13. Dia Art Foundation, 77 Wooster St. (431-9232).

DEBRA WEIER—Paintings with symbols that evoke emotional states; through 3/31. Wren, 153 Mercer St. (219-1118).

PAUL WONG/PAT COLVILLE—Mixed-media paintings on wood/Works on paper. Through 4/7. Condeso/Lawler, 76 Greene St. (219-1283).

DICK WRAY—Monoprints by a Houston artist; through 4/4. Gallander/Lang, 465 W. Broadway (420-5915). By appointment.

Other

DAVID ACKER—A memorial exhibition of paintings and drawings; through 4/3. New York Studio School of Drawing, Painting, and Sculpture, 8 W. 8th St. (673-6466).

CHRISTO—"Wrapped Walk Ways, Loose Park, Kansas City, Missouri, 1977-78: Documentary Exhibition"; through 4/10. Lehman College Art Gallery, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731) Tue.-Fri. 10-4, Sun. 12-4.

DAVID HOCKNEY—Thirty drawings from various periods of this artist's career; through 3/21. School of Visual Arts, 209 E. 23rd St. (679-7350).

OSKAR KOKOSCHKA—Graphic works; through 4/10. Irving, 41 Union Square (645-9562).

MARILYN LERNER—New paintings; 3/12-4/4. Good, 39 Great Jones St. (420-9063).

CREIGHTON MICHAEL—Skeletal framed wood pieces that are sheathed in fiberglass and Japanese paper; through 3/27. Cornelius, 170 Fifth Ave. (243-7171).

BERND NABER—Textured monochrome paintings; through 3/29. Bernarducci, 17 E. 17th St. (206-7578).

BEATRICE OST—Expressionistic paintings by an artist who studied under Oskar Kokoschka; through 4/2. Riverside Museum Gallery, 310 Riverside Drive (865-1222). By appt. only.

GROUP SHOWS

Madison Avenue and Vicinity

ACA—21 E. 67th St. (628-2440). Works by the original members of the New York Society of Women Artists, founded in 1925; through 3/28.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park Ave. (249-8950). Paintings, drawings, prints, photographs, and sculptures from the Nancy Sayles Day Collection of Modern Latin American Art, owned by Rhode Island School of Design's Museum of Art; through 4/5.

GRAHAM—1014 Madison Ave. (535-5767). Turn-of-the-century paintings and decorative arts, and paintings and drawings by Guy Pène du Bois; through 4/4.

IBM—Madison Ave. at 56th St. (407-5014). "Art of the Sepik River"; "Mexican Textiles: Line and Color"; through 4/25.

LAFAYETTE PARKE—58 E. 79th St. (517-5550). "European Masters: Figuration Through Abstraction," with works by Bonnard, Gorky, Klee, Klimt, Nolde, Redon, Vuillard, others; through 3/28.

YORK—21 E. 65th St. (772-9155). A survey of 19th- and early-20th-century American paintings; through 4/18.

57th Street Area

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints by Bredin, Klinger, Legrand, Pascin, others; through 3/28.

JANIS—110 W. 57th St. (586-0110). Paintings and sculpture by early 20th-century masters, including Arp, Boccioni, Brancusi, Braque, Duchamp, Ernst, Kandinsky, Leger, Magritte, Matisse, Mondrian, Picasso, Schwitters, others; 3/12-4/29.

SHIPPEE—41 E. 57th St. (319-2041). Works by Arbabi, Brunner, de Looper, MacDonald, Ward-Brown; through 4/11.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings by Benoit, Kane, Moses, Pippin, Rousseau, others; through 3/28.

SOLOMON—724 Fifth Ave. (757-7777). "Panorama and Prospects," with works by Bowman, Davis, Jenney, Ruscha, Wegman, Yarber; through 3/21.

East Village

KENKELBA—214 E. 2nd St. (254-5269). "Current Thinking," with paintings and sculpture by Carter, Dean, Fremantle, Garcia, Hughes, Little, others; through 3/29.

SRAGOW—436 E. 11th St. (477-6284). "Atmospheric Disturbance," with paintings by Eisenberg, Koken, Shashaty, Spark, Wentscher, Zwadlo; through 4/5.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Endangered Species," with works by Beard, Maxilla & Mandible, SITE Projects Inc., Sonfist, others; through 4/11.

ART IN GENERAL—79 Walker St. (219-0473). Paintings by Carroll, Leech, Rosskam, Sutro; through 3/27.

BURGIN—270 Lafayette St. (219-8379). Works on paper by Richter, Serra, Twombly; through 4/4.

ERPF—568 Broadway (925-6160). "Entities," drawings by Garabedian, Meyer, Newton; through 3/28.

GLADSTONE—99 Greene St. (431-3334). Works by artists associated with the "Arte Povera" movement, including Boetti, Calzolari, Fabro, Kounellis, Merz; through 3/28.

LEVITAN—42 Grand St. (966-2782). Paintings, sculpture, and photography by members of the Park Slope Artists Council; through 3/28.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). Works by Bumiller, Hambleton, Hepper, Humphrey, Ideal, Keeley, Lewczuk; through 3/28.

RUBIN—411 W. Broadway (226-2161). "Interstices," with abstract paintings by Bridgwood, Lasker, Mentor, Reed; through 4/4.

SEGAL—568 Broadway (431-0010). Works by Native American artists, including Baker, Biss, Fragua, Lucero, Raburn, Red Star, Scholder, Vigil, Whitehorse; through 4/1.

SEMAPHORE—137 Greene St. (228-7990). "Worlds Within," with works by Ayers, Felix, Hannah, McKiernan, Taschler, Wong; 3/11-4/4.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Amano, Bergeron, Hsiao, Li-Trincere; through 3/28.

ART

STOLER—13 White St. (966-5090). "Invitational Painting," with works by Cohen, Mitchell, Mueller, Palazolo, Porter, others; 3/12-4/18.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. at Lafayette St. (431-5795). "Existence," with works Gilbert, Nishimoto, Park; through 3/29.

Other

AMERICAN ACADEMY OF ARTS AND LETTERS—633 W. 155th St. (368-5900). Paintings and sculpture by 28 artists nominated to receive awards for outstanding achievement in the fine arts; through 3/29.

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). "7th Annual Small Works Show," with works by 182 artists; through 3/28.

BARUCH—135 E. 22nd St. (505-2192). "Russian and Soviet Political Art, 1900-1986: Broadsheets to 'Sots' Art"; through 4/24.

CITY—2 Columbus Circle (974-1150). Paintings and sculpture by 30 members of the American Abstract Artists who have joined the organization since 1981, including Diao, Haff, Juszczak, Mann, Pozzi, Gilbert-Rolf, Tanger, others; through 4/11.

F.I.T.—Seventh Ave. at 27th St. (760-7970). "Three Women: Madeleine Vionnet, Claire McCardell, and Rei Kawakubo"; through 4/18.

INTERNATIONAL 52—150 E. 52nd St. (486-2290). "The Hamptons in Winter," with works by Brach, Brandt, Hoie, Howell, Jaudon, Nivola, Ossorio, Schapiro; through 3/28.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Music Installation: Christian Wolff"; "Out of the Studio: Art With Community," with works by Ahearn, Torres, Gredzynski and Crew of Battlefields Projects, Rollins and K.O.S., Simpson, Ukeles; through 3/22.

PHOTOGRAPHY

MARILYN BRIDGES—Aerial photographs of landscapes; through 4/11. Burden, 20 E. 23rd St. (475-8790).

FRANCESC CATALA-ROCA—Photographs of Spain and its people, by this photographer who lives in Barcelona; through 3/31. The Spanish Institute, 684 Park Ave. (628-0420).

ROBERT CAPA—Unpublished photographs taken in Berlin during the summer of 1945; through 4/4. Goethe House, 1014 Fifth Ave. (744-8310).

I.C.P.—1130 Fifth Ave., at 94th St. (860-1777). Tue. 12-8 (free), Wed.-Fri. 12-5, Sat.-Sun. 11-6, \$2.50 admission. "The Eternal Body: Photographs by Ruth Bernhard"; "Ellen Carey: Survey 1978-1986"; "Art Circles: Portrait Photographs from Artnews: 1905-1986"; through 4/19.

I.C.P. MIDTOWN—77 W. 45th St. (536-6443). Mon.-Fri. 11-6, Sat. 12-4. Free admission. "Contact: Photojournalism Since Vietnam," with works by Azel, Burnett, Fournier, Gorgoni, Liebovitz, Mehta, Reininger; through 4/18.

LIGHT—724 Fifth Ave. (582-6552). "1974: The Year in Review," with photographs by Benson, Krims, Michaels, Shore, Winogrand, others; through 4/4.

JOHN LOENGARD—Portraits, landscapes, and still lifes; through 4/24. Life, Time & Life Bldg., 1271 Sixth Ave. (522-2300). By appt.

MILLER—138 Spring St. (226-1220). Small works by Brotneyer, Farber, Krims, Kuhr, Liebling, Metzker, Siskind, Uelsmann; color "Mother-Daughter" portraits by Unterberg; through 3/28.

LORIE NOVAK—Recent color photographs of family images; through 3/28. Lieberman & Saul, 411 W. Broadway (431-0747).

BARBARA PFEFFER—Photographs of Jewish communities in the U.S.S.R., Israel, and the United States, plus portraits of Mayor Koch, Joseph Papp, and others; through 4/11. Neikrug, 224 E. 68th St. (288-7741).

PHOTOCOLLECT—740 West End Ave. (222-7381). "Form in Photography," with works by Brancusi, Brandt, Evans, Hill, Hine, Moholy-Nagy, Outerbridge, others; through 4/4.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West and Orange St. (718-875-4031). "Her Story/Her Space/Her Moment"—photographs by and about women, by Argyrakis, Burns, Charteris, Eda, Johnson, Mann, Nance; through 4/11.

LENORE SEROKA—Photographic portraits of legendary and contemporary artists; through 3/31. 4th Street Photo, 67 E. 4th St. (673-1021) Sun.-Thu. 2-8, Fri.-Sat. 3-10, closed Mon.

STALEY-WISE—177 Prince St. (777-1590). Vintage photographs by Blumenfeld, Dahl-Wolfe, Hurrell, Man Ray, Miller, Steichen, others; through 4/18.

JOEL-PETER WITKIN/JOSEF BREITENBACH—Recent photographs and sculpture/Portraits of Brecht, Ernst, Joyce, and others, plus studies of the female nude; 3/12-4/25. Pace/Macgill, 11 E. 57th St. (759-7999).

PERFORMANCE

ST. MARK'S CHURCH—10th St. and Second Ave. (674-8112). 3/14-15 at 8:30: Jim Neu and SK Dunn in "Buffalo Dreams" and Kestutis Nakas in "Rasputin." \$6.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 3/12 at 8:30: Zofia Kulik and Przemyslaw Kwiec in "The Poetization of Pragmativity." \$6.

P.S. 122—150 First Ave. (477-5288). 3/13-15, 3/20-22, Fri. at 10, Sat. and Sun. at 8: Ethyl Eichelberger's *Klytemnestra*. \$6. 3/15 at 4: "Hothouse Improvisations." \$4.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10-5, Tue. 10-8. \$3.50, seniors and students \$1.50. (Free Tue. 5-8). Through 3/22: "Craft Today: Poetry of the Physical."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10-5:45; Wed., Fri., Sat. 10-9. Contribution \$3.50; children \$1.50; free Fri.-Sat. 5-9. Through 6/1: "City of Light." Through 3/29: "On Tap: New York City Water." Through April: "Ladies in the Field: The Museum's Unsung Explorers." Through 8/2: "The Chaco Phenomenon."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. and Sun. 10-5. Suggested donation \$3; students \$1.50; seniors \$1. Through 6/29: "Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets." Through 6/29: "The American Eye For Style." Through Dec.: "The Hillman Foundation Collection of Modern French Painting." Through 6/29: "Pearls Among the Gold: Russian Women's Festive Dress."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10-9, Wed.-Sat. 10-5, Sun. 12-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 4/26: "Crystal Palaces: The Buildings of the First World's Fairs." Through 5/31: "Folding Fans from the Cooper-Hewitt Collection." Through 6/9: "The Catalan Spirit: Gaudi and his Contemporaries."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11-8, Wed.-Sun. 11-5. \$3.50, students and seniors \$2; free Tue. 5-9. Through 3/22: "Recent Acquisitions." Through 5/3: "Peggy Guggenheim's Other Legacy." Through 5/3: "Pierre Alechinsky: Margin and Center."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$3, seniors and students \$1.75. Through 3/22: "Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel." Through 4/19: "The Jews of Ethiopia: A People in Transition." Through 4/19: "The Unknown Steinhart." Through 4/19: "Remember Us to Life: The Art of Lenke Rothman." Through Aug.: "In The Picture." Through Aug.: "Art and Exaltation: Treasures of the Jewish Museum."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution \$4.50; children and seniors \$2.25. "Selections From the Collection of Mr. and Mrs. Henry Pearlman" ... "Gothic Revival Library" ... "Lila Acheson Wallace Wing." Through 3/15: "The Prints of Pieter Bruegel." Through 3/22: "Van Gogh in Saint-Remy and Auvers." Through 3/31: "Tribal Rugs of the Turkman." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." Through July: "Sung and Yuan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." **The Cloisters**, Fort Tryon Park (923-3700). Tue.-Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30-5, Sun. 1-5. Suggested donation \$3. Through 4/5: "Netherlandish Manuscripts and Books, 1470-1540." Through 4/12: "Young Queen Victoria." Through 5/5: "The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thu. till 9. Closed Wed. \$5; students \$3.50; seniors \$2. Through 3/24: "Jacques Lartigue: Panoramas of the Twenties." Through 5/5: "Paul Klee." 3/15-6/2: "The Drawings of Roy Lichtenstein."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10-5; Sun. 1-5. Free. Through 5/14: "The Best of the Best-Dressed List." Through 5/10: "Selling the Show: Turn-of-the-Century Theatre Posters." Through 6/14: "Bellevue Hospital: 250 Years in Service to New York." Through 6/28: "Flights of Fancy: Dolls Made by Contemporary Artists." Through 6/30: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. 12-6, Fri. noon-10, Sat. noon-8. Closed Mon. and Tue. Suggested admission \$2.50, \$1.50 seniors and children. Through 4/12: "Ulrik Samuelson: Exit." Through 4/12: "Reading Art: William Anastasi, Su-Chen Hung, Larry Johnson." Through 4/12: Pat Steir Self Portrait: An Installation." Through 4/27: "Su-Chen Hung: Sweet Red-2."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10-5, Sun. 1-5. \$2; children \$1. Through 5/30: "New York Bestiary: Pets and Pests of the Metropolis."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9. Through 3/28: "Gordon Parks: A Retrospective." Through 5/30: "Women and Literature: English and American Writers From the 18th Century to the Present." **Lincoln Center**, 111 Amsterdam Ave., at 65th St. Through 4/4: "Asian Dance Photographs by Victoria Ginn." Through 5/23: "Floral Follies: Broadway Revue Costumes 1900-1930."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. \$1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11-5, Sun. 12-6. \$4, seniors \$2; free Tue. 6-8. "Highlights of the Permanent Collection" ... Through 3/22: "John Storrs: Retrospective." Through 3/29: "David Salle." Through 4/5: "Walt Kuhn: The Entertainers." **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). Through 4/22: "Monotypes by Maurice Prendergast." **Whitney Museum of American Art at Equitable Center**, Seventh Ave., bet. 51st and 52nd Sts. (554-1113). Through 4/8: "Twentieth-Century Master American Photographers." Through 5/23: "Twentieth-Century American Art: Highlights of the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 3/11 at 10 and 2, 3/12 at 2: "Stamps from the Ischem Collection, Parts IV and V. 3/16 at 10 and 2: "Coins." On view 3/11-15. 3/20 at 10 and 2: "American Paintings, Drawings, Watercolors, and Sculpture." On view 3/14-19. **East**—219 E. 67th St. (606-0400). 3/18 at 10: "American Paintings." On view 3/14-17. 3/19 at 10: "Antique and Fine Jewelry." On view 3/14-18.

DOYLE—175 E. 87th St. (427-2730). 3/11, 12 at 10: "Jewelry, Watches, Silverware, Numismatics, and Philatelics."

PHILLIPS—406 E. 79th St. (570-4830). 3/12 at 2: "Manuscripts, Books, American and European Prints." 3/19 at 1: "Antique Victorian and Modern Jewelry." On view 3/14-18. 3/21 at 10:30: "20th Century Furniture and Decorative Arts Including Icaris and Lalique." On view 3/14-20.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/18-22: "Special Preview Exhibition of the Dutchess of Windsor's Collection of Jewelry." 3/21 at 10:15 and 2: "19th Century Furniture." On view 3/14-20.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, March 11

HERMANN PREY, baritone, with pianist Leonard Hokanson. Schubert's "Songs of Life, God, and Nature" and "Songs of Love." 92nd Street Y at 8. \$12.50-\$19.50.

PHIL COULTER AND HIS POPS ORCHESTRA OF IRELAND—Traditional music, along with other popular pieces, in segments called "Tranquility of Ireland," "Themes and Medleys," "The Songwriter Sings," "A Little Serenity." Carnegie Hall at 8. \$10-\$20.

SRAELA MARGALIT, pianist and host; violinist Ida Levin, cellist Nathaniel Rosen, tenor Stanford Olsen. "Music and More": Tchaikovsky program. Weill Recital Hall at Carnegie Hall, at 8. \$10.

IONRAD WOLFF, pianist. Mozart, Beethoven, Schubert, Liszt, Ravel. Merkin Concert Hall at 8. \$9, \$12.

TRIBUTE TO ANDRES SEGOVIA—Students from the guitarist's master classes. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

UNIVERSITY OF NORTH CAROLINA WIND ENSEMBLE—Alice Tully Hall at 8. \$10.

ALTER THOMPSON BIG BAND, Jay Elfenbein conductor; mezzo-soprano Debra Kitabian. Music by Thompson (including a premiere), Ives. Greenwich House, 27 Barrow St., at 8. \$6.

VIVA PLAYERS, Mira J. Spektor mezzo-soprano and director. Guest artists: soprano Lucille Field, pianist Camille Antoinette Budarz. Program for Women's History Month: Music by di Sirmen, Lang, Clara Schumann, Bell, Bond, Spektor, Wallach. Kosciusko Foundation, 15 E. 65th St. (362-2277), at 8. \$4, \$6.

KBAR ALI, with Yukio Tsuji/ABDUL WADUD, with Julius Hemphill. Contemporary jazz in a variety of

sounds. Alternative Museum, 17 White St. (924-0077), at 8. \$7.

JEFFREY ISRAEL, guitarist/MARCIA PETITT, soprano, with pianist David Volckhausen. Bloomingdale House of Music, 323 W. 108th St., at 8. Free.

BARBARA LEA, vocalist/WES MCAFEE, pianist/JOHN LURKEY, bassist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. \$2.

ANNETTE CELINE, soprano/FELICIA BLUMENTAL, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

NIGHT AND DAY—A SALUTE TO COLE PORTER—Singers Barbara Lea, Daryl Sherman, Judy Niemack; pianists Arthur Siegel, Jane Jarvis, with Richard Sudhalter and Group. Citicorp Center atrium, Lexington Ave. and 53rd St., at 1:30. Free.

GEORGENE BYRNE, vocalist. Lincoln Center Library at 4. Free.

ROOSA SINFONIETTA, Lukas Foss conductor; Clive Lythgoe, narrator. Walton's *Facade*; Stravinsky's *L'Histoire du Soldat*. Bargemusic, Fulton Ferry Landing, Brooklyn, at 8:30. Benefit for the Roosa School of Music (718-875-7371); \$35.

ROGER ANDREWS, baritone. 20th-century songs. Rathaus, Queens College, LIE and Kissena Blvd., Flushing, at 12:30. Free.

JULIUS GROSSMAN ORCHESTRA—Works by Foote, Mozart, Vivaldi, Wolf-Ferrari. Hodson Community Center, 1320 Webster Ave., Bronx, at 1:30. Free.

Thursday, March 12

NEW YORK PHILHARMONIC, Mstislav Rostropovich conductor. Prokofiev's Symphony No. 5; Tchaikovsky's Symphony No. 5. Avery Fisher Hall at 8. \$7.50-\$35.

VIENNA PHILHARMONIC, Claudio Abbado conductor; pianist Maurizio Pollini. Carnegie Hall at 8. Sold out.

ST. LUKE'S CHAMBER ENSEMBLE—Pianist Ilana Vered, with Ensemble members violinist Naoko Tanaka, cellist Myron Lutzke. Beethoven's Trio Op. 70, No. 2; Mendelssohn's Trio No. 1; Shostakovich's Trio No. 2. Weill Recital Hall at Carnegie Hall, at 8. \$10.

MUSIC FROM MARLBORO—Haydn's String Quartet in F, Op. 3, No. 1; Hindemith's Quintet Op. 30; Dvorak's Sextet in A, Op. 48. Metropolitan Museum at 8. \$8.

FLORILEGIUM CHAMBER CHOIR, JoAnn Rice director; bass Wilbur Pauley, pianist Walter Hilse. "Rilke, Dickinson, and Greek Oracles": music by Lasso, Perle, Hindemith, Grantham, Hilse (premiere). Merkin Concert Hall at 8. \$10.

MAXINE SULLIVAN, jazz vocalist, with Milt Hinton, Bill Watrous, Doc Cheatham, Phil Bodner, Warren Vache, Derek Smith, Butch Miles. "Salute to Miss Sullivan." NYU Loeb Student Center, 566 LaGuardia Pl. (598-2027), at 8. \$8.50.

WALTER THOMPSON BIG BAND—See 3/11.

HAYDN-MOZART CHAMBER ORCHESTRA, with clarinetist Charles Neidich. Mozart's Clarinet Concerto, K. 622; Vanhal's Symphony in A; Biber's *La Battaglia*. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, cellist Gary Hoffman, violist Toby Hoffman, pianist Andre-Michel Schub. Mozart's Piano Quartet, K. 493; Debussy's *Images*, Book I; Tchaikovsky's Variations in F for Piano; Brahms's Piano Quartet in c. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$12.

Friday, March 13

KRONOS QUARTET—Schnittke's Quartet No. 2; Marcus's *The Rug Maker*; Gudmundsen-Holmgreen's *Ground*

(world premiere); Shostakovich's String Quartet No. 8. Weill Recital Hall at Carnegie Hall, at 8. \$10.

VIENNA PHILHARMONIC—See 3/12.

NEW YORK PHILHARMONIC—See 3/12.

CARLOS PRIETO, cellist, with pianist Doris Stevenson. Works by Martinu, Bach, Boccherini, Shostakovich. Alice Tully Hall at 8. \$10, \$12.

LESLEY RETZER, on the vielle, kemence, and violas da gamba, with harpsichordist Mary Nicholas. Works by Bach, Frescobaldi, d'Hervelois, Schenk, Heudelinnne, Farkas. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

DAVE HOLLAND, jazz double-bassist and cellist. New York Open Center, 83 Spring St. (219-2527), at 9 and 11. \$9.

NIGHT AND DAY—A SALUTE TO COLE PORTER—See 3/11. Today at 12:30, with Jon Hendricks & Co. instead of Arthur Siegel.

JAZZ AT NOON—An open lunch-hour jam session, with trumpeter Joe Newman. Cafe 43, 147 W. 43rd St. (869-4200), at 12. \$4.

HUGH POOL, singer-songwriter-guitarist. Centerfold Coffee House, 263 W. 86th St. (866-4454), at 8. \$4.

BARGEMUSIC—Ik-Hwan Bae, Theodore Arm, violinists; cellist Gary Hoffman, violist Toby Hoffman. Schubert's *Quartetsatz*; a Haydn quartet to be announced; Beethoven's String Quartet, Op. 131. Fulton Ferry Landing (718-624-4061), at 8. \$12.

Saturday, March 14

ORPHEUS CHAMBER ORCHESTRA, with soprano Elly Ameling. Music of Bach, Haydn, Mozart, Webern. Carnegie Hall at 8. \$9-\$15.

NEW YORK PHILHARMONIC—See 3/12.

HENRYK SZERYNG, violinist, with pianist Charles Reiner. Sonatas by Beethoven, Mozart. 92nd Street Y at 8. \$12.50-\$17.50.

A CELEBRATION OF ORNETTE COLEMAN—Conductor Joseph Celli, with other artists. Music by Coleman includes the N.Y. premiere of *Notes Talking*. Weill Recital Hall at Carnegie Hall, at 8:30. \$10.

ANCHORAGE YOUTH SYMPHONY, Linn Weeda conductor; Rossini, Dvorak, Riegger/YOUNG ARTISTS ORCHESTRA OF DENVER, David Lockington conductor; Brahms, Kodaly, Warsaw, Lalo. Alice Tully Hall at 8. \$12.

NATIONAL CHORALE SOLOISTS, Martin Josman conductor. Bach Cantatas Nos. 66, 78, 131, 211. Merkin Concert Hall at 8. \$13-\$35.

MICHALA PETRI, recorder/HANNE PETRI, harpsichordist. Handel, Lorenz, Bach, Telemann, Heberle, Frederick the Great. Metropolitan Museum at 8. \$15.

CATHEDRAL MASSED CHOIRS, orchestra, soloists, Paul Halley conductor. Bach's B minor Mass. Cathedral of St. John the Divine, Amsterdam and 112th St. (662-2133), at 7:30. \$10, \$15.

CARMELA BUCCERI ALTAMURA, soprano, with pianist Cristina Altamura, and accompanist Celeste Montemarano. 13th-century *laudi*, music of Mozart, Bellini, Schubert, Schumann, others. Weill Recital Hall at Carnegie Hall, at 2. \$20.

OLU DARA AND THE "NATCHEZSIPPI" DANCE BAND—Greenwich House, 27 Barrow St. (645-2387), at 8 and 10. \$10.

SHARED SPACE IMAGE, a mixed-media concert. "Music From Japan," with composer-performer Ushio Torikai, dancer Christine Wright; choreography by Blondell Cummings, design by Tetsu Maeda. Asia Society, 725 Park Ave. at 70th St. (517-2742), at 5. \$10.

DOWNTOWN ENSEMBLE—Music by Anthony Coleman,

MUSIC & DANCE

Daniel Goode, John King, James Tenney. Art in General, 79 Walker St. (219-0473), at 8. \$5.

MUSIC FROM THE DOMINICAN REPUBLIC AND PUERTO RICO—Los Amigos del Ritmo, Los Pleneros de la 21. Washington Square Church, 135 W. 4th St. (206-1050), at 8. \$10.

THOMAS TIRINO, pianist. Theodore Roosevelt Birthplace, 28 E. 20th, at 2. House admission \$1.

LISE FRIEDMAN, classical-guitarist. Bach, Villa-Lobos, Turina, others. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

GAGEGO—Music of the Japanese composer Jo Kondo, Macbride, and N.Y. premieres by Stokes and Nielsen. FIT, Seventh Ave. and 27th St., at 7:30. \$6.

NIGHT AND DAY—A SALUTE TO COLE PORTER—See 3/11. Tonight, at 5:30; Ronny Whyte joins the performers.

BRIAN CONWAY/STEVE JOHNSON—Fiddle, guitar, and songs. Eagle Tavern, 355 W. 14th St. (924-0274), at 9 and 10:30. \$5.

BETTY BUCKLEY, singer. Queens College Colden Center, Kissena Blvd. and LIE, Flushing (718-793-8080), at 8:30. \$13-\$16.

ROBERT WHITE, tenor. Irish music. Snug Harbor Cultural Center, Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. \$9.50.

Sunday, March 15

AMERICAN SYMPHONY ORCHESTRA, Andrew Litton conductor; cellist Andres Diaz. Britten's *Simple Symphony*; Herbert's Cello Concerto No. 2; Franck's Symphony in d. Carnegie Hall at 3. \$6-\$19.50.

GUARNERI QUARTET—Alice Tully Hall at 3. Sold out.

SWEDISH NATIONAL ORCHESTRA OF GOTHENBURG, Neeme Jarvi conductor. Avery Fisher Hall at 3. Sold out.

RICHARD STOLTZMAN, clarinetist, with the Muir String Quartet, jazz bassist Eddie Gomez, pianist Irma Vallecillo, and slide presentation by John Pearson. Works by McKinley, Mozart, Jenkins-Douglas, Reich, Bernstein, Gershwin, Wall, Rowles. Carnegie Hall at 8. \$9-\$13.50.

JAMES GALWAY, flutist/**KAZUHIITO YAMASHITA**, guitarist. Music of Paganini, C.P.E. Bach, Giuliani, Rossini, Cimarosa, Dvorak, Castelnuovo-Tedesco. Avery Fisher Hall at 7:30. Sold out.

NEW YORK SYMPHONIC ENSEMBLE, Mamoru Takahara conductor; violinist Anne Meyers, trumpeter Philip Smith. Mozart's Symphony No. 23 and Violin Concerto No. 2; Haydn's Trumpet Concerto in E-flat. Tchaikovsky's *Serenade* in C. Alice Tully Hall at 8. \$10-\$20.

MSTISLAV ROSTROPOVICH, cellist. Bach's Suites for Unaccompanied Cello Nos. 2, 4, and 6. Grace Episcopal Church, Broadway at 10th St., at 3. \$25, \$40; weekdays only, 10-6, at CAMI, 165 W. 57th St.

A CELEBRATION OF ORNETTE COLEMAN'S CHAMBER MUSIC—The Kronos Quartet, oboist Joseph Celli and other artists. Music includes a world premiere. Weill Recital Hall at Carnegie Hall, at 8:30. \$10.

DESSOFF CHOIRS, Amy Kaiser director; tenor John Aler, violinist Ida Kavanah, pianist Elizabeth Rodgers. "Music of Magic and Mystery": Music by Adolphe (premiere), Lassus, Rossini, Verdi, and Italian madrigals. Merkin Concert Hall at 8. \$10.

LYUDMILA SANDOVSKAYA, pianist, with violinist Gary Levinson, cellist Lutz Rath. Works by Beethoven, Rachmaninoff, Brahms. Merkin Concert Hall at 3. \$5, \$10.

RIVERSIDE CHOIR, John Walker conductor; mezzo-contralto Martha King, organist J. David Williams. Durufle's *Requiem*; Poulenc's *Litanies a la Vierge Noire*. Riverside Church, the Drive at 122nd St. (222-5900), at 4. \$5. At 3, a carillon recital by James R. Lawson.

CENTRAL CITY CHORUS, Charles W. Pilling director. "Music of Contemplation, Consolation, and Rebirth," by Bach, Mendelssohn, Reger. Central Presbyterian Church, Park Ave. at 64th St., at 7. \$5.

CLASSICAL MUSIC OF PERSIA, with Dr. Mojtaba Khoshzamid, singer and musician. Metropolitan Museum Uris Auditorium, Fifth Ave. and 81st St. (206-1050), at 2:30. \$8.

CHAVA ALBERSTEIN, Israeli singer. Purim concert. Pop, soul, and cabaret songs. 92nd Street Y at 8. \$10.

MARY GOULD, KATHERINE ENDERS, singers, with pianist

June Marano-Murray. Music by Bellini, Debussy, Strauss. Christ and St. Stephen's Church, 120 W. 69th St., at 3. \$6.

GUNNO SODERSTEN, organist. Church of Sweden, 5 E. 48th St., at 1. Free.

CARNEGIE HILL DUO—Flutist Carla Bauer, pianist Peter Homans. Works by Bach, Mozart, Beethoven, Schumann, Kuhlau. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

ST. PETER'S CHURCH—At 5: Tribute to Lester Young; offering. At 7: Molly Reeve, Dwayne Kerr, Ranny Reeve. Lexington Ave. and 54th St. (935-2200).

ALEX MENDEZ, organist. Music of Bach, Clerambault, Krebs, Bossi, Saint-Saens, Alain, Mendez. Church of St. John the Evangelist, First Ave. and 55th St. (675-3652), at 3. \$5.

COLUMBIA WOODWIND QUINTET—Program of transcriptions of works by Schubert, Stamitz. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 3. Free.

NIGHT AND DAY—A SALUTE TO COLE PORTER—See 3/11. Today at 5:30; also with Jon Hendricks & Co.

KATHLEEN NESTER/ELIZABETH PANZER, flute and harp duo. A new collaborative work by Ivan Salinas, with painter Margaret Hinders, choreographer Cheryl Flaherty. Also music by Dick, LeBaron, Cage, Rochberg. 83 Spring St. (662-8127), at 8:30. \$6.

DEBORAH DEVI, singer. Spiritual songs and chants, and original folk songs. Womanbooks, 656 Amsterdam Ave. and W. 92nd St. (873-4121), at 6. \$4.

QUEENS PHILHARMONIC, JoAnn Palletta conductor; pianist David Buechner. Strauss's *Till Eulenspiegel's Merry Pranks*; Gershwin's Rhapsody No. 2, for Piano and Orchestra; Prokofiev's Symphony No. 5. Queens College, Colden Center, LIE and Kissena Blvd. (718-793-8080), at 2. \$5-\$9.

SONIA RUBINSKY, pianist. Brooklyn Museum, 200 Eastern Pkwy., at 1:30. Free with museum admission.

BROOKLYN JAZZ, with Fostina Dixon and Winds of Change, the Carol Chaikin/Laura Dryer Quintet. Prospect Park Picnic House, PPW and 3rd St., Brooklyn, at 3. \$5.

BARGEMUSIC—See 3/12. Today at 4.

Monday, March 16

MUSIC FROM MARLBORO—Haydn's String Quartet in F, Op. 3, No. 5; Hindemith's Clarinet Quintet, Dvorak's String Sextet in A. Alice Tully Hall at 8. \$7.50-\$9.50.

EUGENE FLEMM AND FRIENDS—The pianist with clarinetist Randall S. Paul, soprano Linda Muley, cellist Edward Dixon, guitarist Mark Switzer. Music by Puccini, Falla, Weber, Schubert, Hassler, Bartok, Kabalevsky. Weill Recital Hall at Carnegie Hall, at 8. \$10.

NEW YORK WOODWIND QUINTET—Works by Taffanel, Bresnick (N.Y. premiere), Telemann, Beethoven-Rechman. Merkin Concert Hall at 8. \$9.

WEST TEXAS STATE UNIVERSITY SYMPHONIC BAND, Gary Garner conductor; clarinetist Eddie Daniels. Hindemith, Corigliano, Prokofiev, Ertel, C.P.E. Bach, Grainger. Carnegie Hall at 8. \$5-\$12.50.

XAVIER GAGNEPAIN, cellist/**MARTINE GAGNEPAIN**, pianist (N.Y. debuts). Music by Schubert, Brahms, Debussy, Falla, Martinu. Town Hall at 8. \$8.

NORTH/SOUTH CONSONANCE, Max Lifchitz conductor; pianist Delores Stevens, soprano Beverly Ogdon. N.Y. and world premieres by Powell, Vazzana, Gilbert, Ogdon, Stalvey, Lifchitz, Levine. Christ and St. Stephen's Church, 120 W. 69th St., at 8. \$7.

TOKYO KONSEI—"Mixed Voices" from Japan. Music by Takemitsu, Ikebe, Shibata, Yuasa. La Mama E.T.C., 74A E. 4th St. (475-7710), at 8. \$10.

DAVID MURRAY WITH STRINGS—New Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 8. \$12.

MIKEL ROUSE BROKEN CONSORT—Rouse's works, including *A Lincoln Portrait* and two premieres. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. \$8.

BOWDOIN TRIO—Beethoven's Trio No. 3; Brahms's Trio No. 2. Baruch College Nallin Recital Hall, 17 Lexington Ave. at 23rd St. (725-3355), at 3. Free.

NANCY BOSTON, pianist. Liszt, Rachmaninoff, Beethoven. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NIGHT AND DAY—A SALUTE TO COLE PORTER—See 3/11. Today at 5:30, with Barbara Lea, Daryl Sher-

man, Arthur Siegel, Ronny Whyte, John Campbell, Richard Sudhalter and Group, the Jazz Babies, Marti Stevens, Buddy Barnes.

BROOKLYN COLLEGE JAZZ ENSEMBLES, Stafford Horne director. Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 12:15. Free.

AMERICAN SOCIETY OF UNIVERSITY COMPOSERS, New England region. Music by Read, Harris, Escot, Bonde, Rathaus, Queens College, LIE and Kissena Blvd., Flushing, at 12:30. Free.

Tuesday, March 17

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; violinist Paul Peabody. Vivaldi's *The Four Seasons*; Bach's Suite No. 3 in D; Handel's *Royal Fireworks Music*. Town Hall at 8. \$10-\$17.

NEW YORK PHILHARMONIC—See 3/12. Tonight at 7:30.

THE CHIEFTAINS—Program for St. Patrick's Day, with world-champion step dancer Michael Flatley. Carnegie Hall at 8. \$14-\$22.50.

JOSEPH PORELLO, tenor, with harpist Susan Jolles, pianist Kenneth Merrill. Tribute to Benjamin Britten and tenor Peter Pears. Works include the American premiere of Britten's *12 Variations for Solo Piano*; also *Canticle V* and Suite for Harp. New School, 66 W. 12th St. (741-8866), at 8. \$3.

MARK HILL, oboist (N.Y. recital debut), with assisting string instrumentalists, and harpsichordist Gerald Ranck. Works of Tom Flaherty (world premiere), Bax, Street, Bach, Mozart. Weill Recital Hall at Carnegie Hall, at 8. \$8.

DONNA ORBOVICH, flutist, with pianist Diana Wan, violinist Lyudmila Vainer, violist Valentina Charlap. Works by Telemann, Casella, Hindemith, Defaye, Beethoven. Christ and St. Stephen's Church, 120 W. 69th St., at 8. Free.

WILLIAM MOERSCH, LEIGH HOWARD STEVENS, GORDON STOUT, marimbists. N.Y. premieres by Druckman, Hermann, Reynolds, Stowens, and Thomas, and a work by Serry. Merkin Concert Hall at 8. \$10.

TRIO MUSICA HISPANA, with clarinetist Paquito D'Rivera, bassoonist Jorge Morera. Honoring Villa-Lobos: *Fantaisie Concertante*, *Fantasia*, and the Piano Trio No. 3. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. \$10.

JOSEPH BREZNIKAR, guitarist (N.Y. debut). N.Y. premieres by F. Couperin, Marshall, Santorsola; also works by Carlevaro, Sor, Rorem, Araujo. 92nd Street Y at 8. \$7.50-\$10.

JUILLARD STUDENT CHAMBER CONCERT—Brahms, Debussy, Schoenberg. Alice Tully Hall at 8. Free.

DAVE BAILEY'S JAZZMOBILE AND THE JIMMY HEATH QUARTET/TITO PUENTE & HIS LATIN JAZZ—Whitney Museum at Philip Morris, Park Ave. and 42nd St., at 6. Free.

BIRTHDAY CONCERT FOR J.S. BACH, Andrew de Masi director. Vocal and solo music performed by faculty, students, and guests. Third Street Music School, 235 E. 11th St. (777-3240), at 7. Free.

MIKEL ROUSE BROKEN CONSORT—See 3/16.

ST. PATRICK'S DAY MUSIC AND DANCE—Gerry O'Sullivan, Thomas Doherty, Eileen Drinane, Michael Flanagan, and step dancer T.J. McSherry. Trinity Church, Broadway and Wall St., at 1. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. 3/9 at 8: Mussorgsky's *Boris Godunov*, Conlon conducting; Mineva, Talvela, Popov, Nagy, Plishka, Koptchak, Mazura, Blackwell. 3/10 at 8: Massenet's *Manon*, Rosenthal conducting; Soviero, Gulyas, Senechal, Holloway, Hamilton, Robbins. 3/11 at 8: Bizet's *Carmen*, Levine conducting; Baltas, Cotrubas, Carreras, Ramey. 3/12 at 8: Puccini's *Turandot*, Levine conducting; Marton, Mitchell, Domingo, Plishka, Schexnayder, Glassman, Laciura, Hugues Cuenod (debut), Thompson; premiere of new production by Zeffirelli; costumes by Dada Saligeri (debut), lighting by Wechsler. 3/13 at 8: *Manon*; same as 3/10. 3/14 at 1:30: *Boris Godunov*; same as 3/9 (broadcast, WQXR). 3/14 at 8: *Carmen*; same as 3/11, except Baker for Ramey. 3/16 at 8: *Manon* (last of season), Rosenthal conducting; Malfitano, Shicoff, Senechal, Holloway, Hamilton, Robbins. 3/17 at 8: *Turandot*; same as 3/12.

Other

I DUE LITIGANTI, by Giuseppe Sarti (1782), based on Goldoni; Vineyard Opera Shop, Joseph LoSchiavo artistic director, James Kurtz music director. 309 E. 26th St. (683-0696). 3/13-4/5: Fri. and Sat. at 7:30, Sun. at 3; 3/13, benefit, \$35; others, \$14.

NOAH, by Michael Sahl and Eric Salzman (1978). Conducted by Constantine Kitsopoulos, directed by Paul Zimet. At JASA, Hexter Building, 40 W. 68th St. (724-3200, ext. 601). 3/11, 15 at 2; 3/12 at 8. \$5.

CHRISTOPHER COLUMBUS, a comic opera; music by Offenbach, libretto by Don White. Opera Ensemble of New York, Jonathan Tunick conductor. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 3/11, 13 at 8; 3/15 at 3. \$15.

AMATO OPERA—Puccini's *Madama Butterfly*. Through 3/29: 3/13, 14, 21, 28 at 7:30. 3/22, 29 at 2:30. 319 Bowery at 2nd St. (228-8200). \$10.

SECOND SPECIES—Conceived and directed by Keith King, with adaptation and new music by Skip LaPlante. R.A.P.P., 220 E. 4th St. (254-1109). 3/11-15 at 8. \$8.

IL TABARRO, by Puccini. Concert version by Lyritys. Trinity School, 101 W. 91st St. (362-7439). 3/13, 15 at 8. \$5.

SOUTH PACIFIC—New York City Opera. See Theater, page 92.

QUEENS OPERA VOCAL COMPETITION—Ten semi-finalists will be judged during the concert. P.S. 205's Patane Cultural Arts Center, 6701 20th Ave., Queens. 3/13 at 8. \$5.

DANCE

Merce Cunningham Dance Company

CITY CENTER THEATER—Through 3/15. Tickets, \$12-\$30. 3/10 at 8: *Signals*, *Points in Space* (premiere), adapted from a TV production, to a new score by Cage; *Pictures*. 3/11 at 8: *Points in Space*, *Locale*, *Grange Eve*. 3/12 at 8: *Locale*, *Shards*, *Grange Eve*. 3/13 at 8: *Septet*, *Channels/Inserts*, *Pictures*. 3/14 at 2: *Locale*, *Quartet*, *Points in Space*. 3/14 at 8: *Points in Space*, *Shards*, *Fabrications*. 3/15 at 3: *Points in Space*, *Shards*, *Grange Eve*.

Eliot Feld Dance Company

OYCE THEATER—Through 3/15. Tickets, \$25. 3/10 at 8: *Bent Planes*, *Adieu*, *The Jig Is Up*. 3/11 at 8: *Play Bach*, *Over the Pavement*, *Skara Brae*. 3/12 at 8: *Play Bach*, *Theatre*, *The Jig Is Up*. 3/13 at 8: *Bent Planes*, *A Time Exposure*, *Skara Brae*. 3/14 at 8: *Tzaddik*, *Tarantella*, *Over the Pavement*, *Skara Brae*. 3/15 at 2: *Harbinger*, *Medium*; *Rare*, *Theatre*, *Play Bach*. 3/15 at 7:30: *Tzaddik*, *Tarantella*, *A Time Exposure*, *Skara Brae*.

Dance Theatre of Harlem

AVIS HALL, CITY COLLEGE—3/10-4/5. "Harlem Homecoming II," at 134th St. and Convent Ave. (690-4000). Tickets, \$8-\$20, except Fri. and Sat. nights \$10-\$22. 3/10 at 7:30, 3/11 at 2 and 8: *Footprints Dressed in Red*, by Garth Fagan (N.Y. premiere), music by John Adams, costumes by Ferragamo; *Fancy Free* (Robbins), company premiere; *Firebird*. 3/12, 13 at 8; 3/14 at 2 and 8; 3/15 at 3: *Troy Game*, *Giselle*.

Murray Louis Dance Company

OYCE THEATER—3/17-29. Tickets, \$17. Program A: *Geometrics*; *The Disenchantment of Pierrot*; *Interims*; *Butterfly* (N.Y. premiere), music by Terry Riley; *Kinetic Suite* (world premiere), music by Tigger Benford, performed by the composer—3/17, 22 at 7:30; 3/19, 21, 25, 27 at 8; 3/29 at 2. Program B: *Revels*; a new solo (world premiere), music by Howard Klein performed by the composer; *The Station*; *Back Suite*—3/18, 20, 24, 26, 28 at 8; 3/22 at 2; 3/29 at 7:30.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—3/12, 13, 17, 18, 19, 20 at 8; 3/14, 15, 21 at 2 and 8; 3/22 at 2: *Alvin Ailey Repertory Ensemble*. The Drive at 120th St. (864-2929). \$7.50.

Other

ANITA FELDMAN AND COMPANY—*Tapping Music* (Steve Reich's music); *Milwaukee Blues* (premiere), for two tap dancers and five saxophones, music by Larry Polansky; *The Next Step*, by Gary Schall; *City/Riffle*, by Michael Kowalski; and a new collaboration with Lois V Vierk for three tap dancers. "Out of the Blue," at the Emanu-El Y, 344 E. 14th St. (673-2207). 3/14, 15 at 8. \$7.

BATYA ZAMIR, RICHARD VAN BUREN, and musicians. Dance by Batty Zamir, with dance sculptures and music by Richard Van Buren, performed by Van Buren, Bobby Grenier, Phillip Wofford, and Richard Peck. At Art in General, 79 Walker St., a block south of Canal St. (219-0473). 3/13 at 8. \$5.

THE FOUR SEASONS/JAZZ VERSION—Charles "Honi" Coles and the American Tap Dance Orchestra in the premiere of Brenda Bufalino's work, written by Louise Tiranoff, music by Benny Golson. Hudson Guild Theater, 441 W. 26th St. (760-9810). 3/13 at 8; 3/14 at 3 and 8; 3/15 at 7. \$15.

DISTILLATIONS I-V, by Tamar Rogoff. A "dance-theater experience that focuses on people in relation to their inner selves, to others, and to their perception of the unknown." P.S. 122, 150 First Ave. at 9th St. (477-5288). 3/13, 15 at 8; 3/14 at 8 and 10. \$8.

ELINOR COLEMAN DANCE ENSEMBLE—Premieres of four new works, including new scores by Bryan Carrott and Elodie Lauten. "Emerging Spring '87," series by Danse Mirage Inc. St. Mark's Church in the Bowery, Second Ave. and 10th St. (219-3177). 3/13, 14 at 8. \$9.

GABRIELLE LANSNER & DANCERS, in *Black and White in Color*. Performers include Susan Blankensop, David Dinolfo, Paul Engler. Music: Steve Elson, Michael Gordon. Ethnic Folk Arts Center, 179 Varick St. (226-6020). 3/14, 15, 16 at 8:30. \$7.

IMPULSE THEATRE AND DANCE COMPANY—Two premieres and repertory pieces, by Nadia Creamer. Lincoln Center Library, 3/13 at 4, 3/14 at 2:30. Free.

JAZZDANCE/DANNY BURACZESKI DANCE COMPANY—Two different programs, including world premieres along with repertory works. Program A, Wed., Thurs., Fri.; program B, Sat. and Sun. Marymount Manhattan Theater, 221 E. 71st St. (279-1980). 3/11, a gala (\$75). 3/12-14 at 8; 3/15 at 3 and 8. \$12.

MATTHEW NASH MUSIC & DANCE—Program A (includes a premiere): 3/10, 12 at 8; 3/14 at 2 and 8. Program B: 3/11, 13 at 8; 3/15 at 3 and 7. CSC, 136 E. 13th St. (677-4210). \$10 evenings, \$8.50 matinees.

NAKED WORK—Dancers-choreographers Sara Grindle, Bonnie Nedrow, Sandra Mathern-Smith, Bonnie Merrill. Douglas Dunn Studio, 541 Broadway (529-7548). 3/13, 14, 15 at 8. \$7.

RANDANCE AND THE BRUBECK-LAVERNE TRIO—Premieres of three dances by Randall Faxon Parker, to music by Chris Brubeck and Andy LaVerne (played by them and Dan Brubeck). Dancers include Eleanor Bunker, Jim Blanc, Christa Coogan, David Parker. RCA Recording Studio A, 4th floor, 1133 Sixth Ave. (924-0077). 3/11, 13 at 7:30; \$10. 3/12, a fund-raising videotaping event.

RISA JAROSLOW & DANCERS—Six-member troupe in the premiere of Jaroslow's *Backward Gance*, and other works; also the revival of Jane Dudley's *Harmonica Breakdown*. CSC, 136 E. 13th St. (677-4210). 3/17-21 at 8; 3/22 at 3. \$10.

SHARED SPACE IMAGE—See Concerts above, 3/14.

THE SPINAL SERIES—Dance and music program by the Manhattan Performing Ensemble, to benefit the American Paralysis Association, and including a new work whose cast includes performers who have sustained spinal-cord injuries. Others: David Vaughan in a work by Remy Charlip; Ballet Hispanico of New York; Marta Renzi and the Project Company; Martha Partridge and Tigger Benford; John King; Charles Moulton Dance Company; American Mime Theatre. Alice Tully Hall, 3/12 at 8. \$25-\$100.

SUSAN FOSTER AND DANCERS—*Gestuary*, a premiere by Foster, music by Ron Kuivila. Cunningham Studio, 55 Bethune St. (924-0077). 3/9 at 9. \$7.

WOODARD, ZUMMO, AND COMPANY—Stephanie Woodard and composer-trombonist Peter Zummo, with works including a premiere. Ethnic Folk Arts Center, 179 Varick St. (691-5788). 3/9 at 8:30. \$7.

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RESTAURANT D I R E C T O R Y

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.—Fri. noon–5. Br Sat.—Sun. noon–5. D Sun.—Thu. 5–11:30. Fri.—Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC.

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.—Thu. 5–1 a.m., Fri.—Sat. to 2 a.m. Also 428 Amsterdam Ave., bet. 80th–81st Sts. (874-1377). (I–M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpiniello, cannelloni amalfitani. Open Tue.—Thu. noon–11:30. Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.—Fri. noon–3:30. Br Sat.—Sun. noon–4:30. D Sun.—Thu. 6–11. Fri.—Sat. to midnight. (M) AE, CB, DC.

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.—Fri. noon–5. Br Sat.—Sun. 11 a.m.–3. D Mon.—Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.—Sat. (M) AE, DC, MC, V.

ECCO—124 Chambers St., bet. W. Broadway and Church St. (227-7074). Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.—Fri.

noon–4. D Mon.—Fri. 4–midnight, Sat.—Sun. 5–11. (M–E) AE.

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panzerotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.—Sat. 11:30 a.m.–3. D Tue.—Sat. 5–2 a.m., Sun.—Mon. to 11:30. Reduced rate parking Mon.—Thu. (I) AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.—Fri. 11 a.m.–3. Br Sat.—Sun. 11 a.m.–3. D daily 6–1 a.m. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: canelloni, beef and veal alla borgia. Res. sug. L and D Mon.—Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.—Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.—Thu. 6–midnight, Fri.—Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.—Sun. noon–midnight. Closed Mon. (M) No credit cards.

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.—Sun. noon–4. D daily 5:30–midnight. (M) AE, CB, DC.

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.—Sat. 11:30 a.m.–5. Br Sun. noon–3. D Mon.—Sat. 5–11:30. Sun. 3–11. (M) Oyster Bar: Spcls: oysters, chowder. Open for L and D daily noon–11. (I) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.—Fri. 11:30 a.m.–2:30. D Mon.—Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

ONE HUDSON CAFE—1 Hudson St. (608-5835). Dress opt. French. Spcls: fresh fish, duck steak with redcurrant and juniper berry sauce, pecan tart. Res. sug. L Mon.—Fri. noon–3:30. D Mon.—Thu. 5:30–11. Fri. to 11:30. Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.—Fri. noon–3:30. D Mon.—Thu. 5:30–11. Fri. to 11:30. Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.—Sat. 7–midnight. Ent. Closed Sun. and Mon. (M) AE, CB, DC, MC, V.

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.—Sat.

noon–11, Sun. to 10. Also 2444 Broadway, bet. 90th–91st Sts. (787-1110). (I) AE.

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.—Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.—Sun. (M) AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.—Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. (M) AE, CB, DC, MC, V.

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.—Fri. noon–3. D Mon.—Sat. 6–11:30. Closed Sun. (M) AE, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.—Wed. 11:30 a.m.–11. Thu.—Sat. to midnight. Br Sat.—Sun. 11:30 a.m.–4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.—Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.—Sat. at 7:30. Res. nec. (E). Hors d'Oeuvre and City Lights Bar: Jacket required. International hors d'oeuvres. Open Mon.—Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.—Fri. noon–4. D Sun.—Thu. 4–10, Fri.—Sat. to 11. Private parties 25–150. (M) AE, CB, DC, MC, V.

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.—Fri. noon–2:30. D Mon.—Sat. one seating at 7. Closed Sun. (M–E) No credit cards.

BONDINI'S—62 W. 9th St. (777-0670). Dress opt. Northern Italian. Spcls: filet of veal in wine and mustard sauce, cappellini with lobster, medallions of lamb with peppercorns. Res. sug. L Mon.—Fri. noon–3. D Mon.—Fri. 5:30–11:30. Sat. to midnight. Pianist Fri.—Sat. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pomme frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.—Sun. noon–3:30. (M) AE, MC, V.

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscada with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.—Thu. 4–midnight. Fri.—Sun. to 1 a.m. (I) AE, DC, MC, V.

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. (I) AE, CB, DC, MC, V.

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken

conch fritters, fried bananas and rum. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. (I) No credit cards.

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.-Fri. 9 a.m.-noon. Br Sat.-Sun. 9:30 a.m.-4:30. L Mon.-Fri. noon-6. D daily 6-1 a.m. Private parties for 30-45. (I-M) AE, MC, V.

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. (M) AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. D Sun.-Tue. 5-11, Wed.-Thu. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11 a.m.-4. Pre-theater D 5-7. (M) AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. (M) AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Closed Sun. (E) AE.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M) AE, CB, DC, MC, V.

LE CERVIN—308 Bleecker St. (463-0730). Casual. French. Spcls: raclette, boeuf Wellington, poached fillet of salmon with basil sauce. Res. sug. D Mon.-Thu. 5:30-11, Fri.-Sun. to midnight. (M) AE, MC, V.

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-4. D Sun.-Thu. 5-2 a.m., Fri.-Sat. to 2:30. (I-M) AE, DC, MC, V.

MARY LOU'S—21 W. 9th St. (533-0012). Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon.-Fri. noon-3. Br Sun. noon-3:30. D Mon.-Thu. 5:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. to 11. Private parties for 40. (M) AE, CB, DC, MC, V.

MINETTA TAVERN—113 Macdougall St., at Minetta La. (475-3850). Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon-3. D daily 3-midnight. (I-M) AE, CD, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. (M) AE, CB, DC, MC, V.

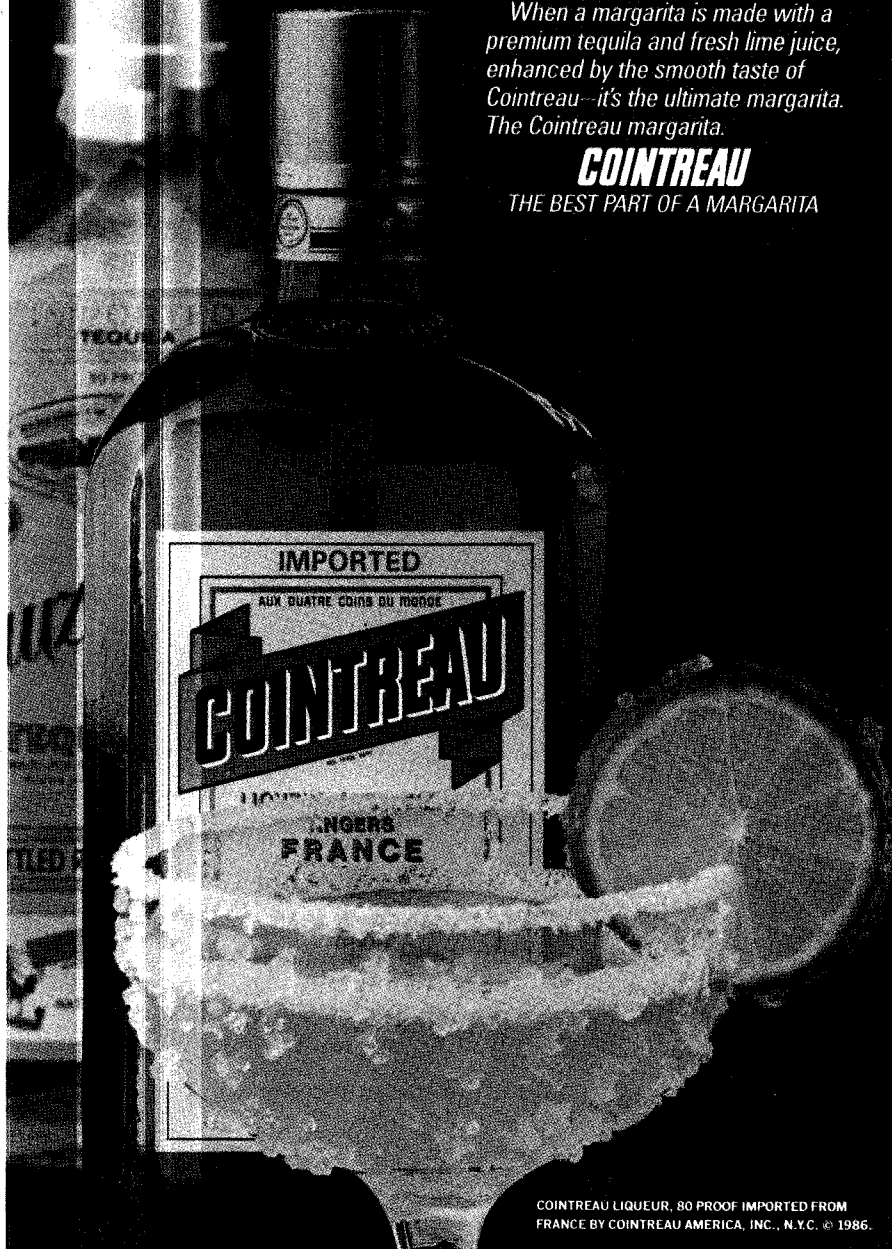
SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella a la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

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THE CONSERVATORY CAFE

Central Park West & 61st Street, On the Park.

RESTAURANTS

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tue.-Sat. midnight-3:45 a.m. Private parties. (M) AE, DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45 a.m.-3:30. Br Sat. noon-4, Sun. from 11 a.m. D daily 5:30-11. (M) AE, CB, DC, MC, V.

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: calamari arrabbiata, veal paillard, penne with vodka. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-11, Fri.-Sat. to 11:30, Sun. 5:30-10:30. Music nightly. (M) AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. (M) AE, CB, DC, MC, V.

CASA MIA—225 E. 24th St. (679-5606). Casual. Northern Italian. Spcls: veal Sorrentino, chicken and veal alla crema, spaghetti carbonara. Res. sug. L Tue.-Fri. noon-3. D Tue.-Sun. 5-11. Private parties for 60. Closed Mon. (M) AE.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

MINDY'S—212 E. 42nd St., in the New York Helmsley (490-8900). Jacket req. International. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th-25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30 a.m.-3. D Sun.-Thu. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. (I-M) AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30 a.m.-11:30. Sat. 4-midnight with Aldo Bruchi Thio. Closed Sun., except for parties over 50. (M) AE, DC, V.

SAL ANTHONY'S—55 Irving Place, bet. 17th-18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-4. D Mon.-Thu. 3-11, Fri. 3-12:30 a.m., Sat. 4-12:30 a.m., Sun. 4-10. Private parties 20-100. (M) AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.-Fri. 11:30 a.m.-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30 a.m.-4:30. (I) AE, DC, MC, V.

STARCHES—127 Lexington Ave., bet. 28th-29th Sts. (213-6992). Casual. Continental. Spcls: poached chicken breast with Thai peanut sauce, vermacelli with coconut curry shrimp, stuffed breast of chicken with orange sauce. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 5:50-midnight. Private parties for 50. (M) AE, MC, V.

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.-Sat. 8-midnight. S/B Mon.-Sat. midnight-3:30 a.m. Closed Sun. (M-E) AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.-Fri. noon-2:30. D daily 5:30-

10:45. Pre-theater D 5:30-7:30. Ent. 5:30-1 a.m. (M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) AE.

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Koshers. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.-Thu. noon-4. D Sun.-Thu. 4-10, Sat. 7:30-1 a.m. Private parties 20-100. Closed Fri. (M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45 a.m.-3:30. D Mon.-Sat. 3:30-9. Complete L and D. Closed Sun., except for private parties. (I) AE, CB, DC, MC, V.

EL QUOTE—226 W. 23rd St., in the Chelsea Hotel (929-1855). Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: sea bass broiled with roasted peppers, wine, zucchini, and garlic; shrimps, scallops, calamari with artichokes, olives, garlic, and wine; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. (M) AE, MC, V.

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thu. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. Continental. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.-9. Bar till 2 a.m. (M) AE, CB, DC, MC, V.

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-11:30. (M) AE, CB, DC, MC, V.

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11 a.m.-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St. (695-4972). Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger and scallion. L daily 11 a.m.-4:30. D daily 4:30-10:30. Complete L and D. Spec. gourmet and family D. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th-15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 and all day Sat.-Sun. (M) AE, CB, DC, MC, V.

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. 5-midnight. (M) AE, MC, V.

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York, Cabaret—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-500. Dancing. (E) AE, MC, V.

43rd-56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.-Fri. 11 a.m.-4.

D Mon.-Sat. 4-midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. (I-M) AE, CB, DC, MC, V.

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.-11:30. Br Sun. noon-4. (I-M) AE, CB, DC, MC, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.-11 a.m. L daily noon-2:30. D daily 6-11. Br Sat. 11 a.m.-3. Champagne buffet Br Sun. 11:30 a.m.-3. Prix fixe L and D. Piano bar 5:30-1 a.m. (M) AE, CB, DC, MC, V.

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket and tie required. American. Spcls: lobster, leek and artichoke salad with white truffle vinaigrette, roast goose fish and deep fried cabbage, calf's liver with mustard sauce and pepper poppadum. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (E) The Grill: (753-6387). Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Closed Sun. (M) AE, CB, DC, MC, V.

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5-10. Private parties for 4-80. Closed Sun. (M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, filet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 and Sun. Br. AE, CB, DC, MC, V.

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. Free D parking after 6. (M) AE, CB, DC, MC, V.

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: veal saute 212, negimayaki, sushi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat.-Sun. 5:30-10. Private parties for 10-45. (M) AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St. (753-3884). Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) AE, CB, DC, MC, V.

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30 a.m.-3, Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). Cafe Suisse: Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) Drake Bar: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. Pool Room: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E) Grill Room: L Mon.-Sat. noon-2. D Mon.-Sat. 5:30-11:30, desserts and cheese tray 10:30-midnight.

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in both rooms. Closed Sun. (E) AE, CB, DC, MC.

THE GATHERING—3 E. 48th St. (753-6440). Dress opt.
American. Spcls: grilled swordfish, aged prime steak,
veal chop. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D
Mon.-Sat. 5-10. Strolling violinist Tue.-Sat. Closed
Sun. (M) AE, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-
2760). Dress opt. Northern Italian. Spcl: imported
scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri.
3-midnight, Sat. noon-midnight. Valet parking from
6. Private party room. Closed Sun. (M-E)

AE, CB, DC, MC, V.

HATSUHAN PARK AVENUE—237 Park Avenue, nr.
46th St. (661-3400). Casual. Japanese. Spcls: sushi
and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D
Mon.-Sat. 5-9:30. Closed Sun. Also 17 East 48th St.
(355-3345). L Mon.-Fri. 11:45-2:30. D Mon.-Fri.
5:30-9:15, Sat.-Sun. from 5. (M)

AE, CB, DC, MC, V.

J. SUNG DYNASTY—511 Lexington Ave., at 48th St.
(355-1200). Casual. Hunan. Spcls: Hunan honeyed
ham, General Tso's chicken, tangerine beef. Res. sug.
L daily noon-3. D daily 5:30-10:30. Private parties
for 8-100. Pianist nightly. (M)

AE, DC.

JAKE'S—801 Second Ave., at 43rd St. (687-5320).
Dress opt. American. Spcl: prime beef, veal, seafood.
Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11.
Pre-theater D 5:30-7. Pianist Mon.-Sat. Free parking
after 5. Closed Sun. (M)

AE, CB, DC, MC, V.

JOE & ROSE—747 Third Ave., bet. 46th-47th Sts.
(980-3985). Casual. American/Italian. Spcls: steak,
lamb chops, fish, manicotti. Res. nec. L Mon.-Fri.
noon-3. D Mon.-Sat. 5:30-10. Closed Sun. (M)

AE, DC.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-
Sheraton (753-4500). Jacket required. Continental.
Spcls: noisette of lamb with roquefort sauce,
sauteed supreme of chicken with asparagus tips, fresh
Maine lobster. Res. nec. B daily 7 a.m.-11 a.m. Br Sun
noon-4. L Mon.-Sat. noon-3. D daily 5:30-11:30.
Ent. (E) St. Regis Grill: Casual. B daily to 11 a.m. L
daily 11:30 a.m.-2:30. D daily 2:30-11 a.m. (M)

AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal.
French. Spcls: côte de veau à la crème d'herbes
fraîches, le cassoulet du Chef Toulousain, bay scallops
sautees aux amandines. Res. nec. L Mon.-Sat.
noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private
parties. Closed Sun. (E)

AE, CB, DC, MC, V.

LAFAYETTE—65 E. 56th St. (832-1565). Formal.
French. Spcls: marbre de foie gras en gelée de poivre
vert, filet de fletan au Chateau Chalon, aiguillettes de
canard à l'Armagnac. Res. nec. L Mon.-Fri.
noon-2:30. D Mon.-Fri. 7-10:30. Closed Sat.-Sun.
(E)

AE, CB, DC, MC, V.

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in
the Omni Berkshire Place (753-5970). Formal.
Cuisine courante. Spcls: lobster ravioli with truffle
sauce, roast loin of veal in oregano butter sauce,
poached halibut on spinach, celery and leeks. D daily
6-midnight. (E)

AE, CB, DC, MC, V.

LAURENT—111 E. 56th St. (753-2729). Formal.
French. Spcls: turbot aux courgettes, steak au poivre à
l'Armagnac, seasonal game. Res. nec. L Mon.-Fri.
noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun.
5-10:30. Private parties. (E)

AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-
4729). Jacket required. French. Spcls: canard à
l'orange, carre d'agneau bouquetiere. Res. sug. L
Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete
L and D. Closed Sun. (M)

AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St. (759-5941). Formal. French.
Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10,
Sat. to 11. Closed Sun. (E)

AE, DC.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal.
Italian. Spcls: spaghetti primavera, petto di
pollo Valdostana, scaloppine Castellana. Res. sug. L
Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-
Sat. to 11. Closed Sun. (M-E)

AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal.
French. Spcls: confit de canard, mignon de veau,
crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D
Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D.
Private parties for 30. Closed Sun. (E)

AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French.
Spcls: escalope de saumon à la moutarde, rognons de
veau au vin rouge, médaillons de veau aux morilles.
Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. (E)

AE, CB, DC.

NANNI'S—146 E. 46th St. (697-4161). Dress opt. Italian.
Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3.
D Mon.-Sat. 5:30-11. Closed Sun. (M)

AE, DC, MC, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual.
American. Spcls: steak, lobster. Open Mon.-Fri.
noon-10:45, Sat. 5-11. Closed Sun. (E)

AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Omni Berk-
shire Place (753-5970). Dress opt. Nouvelle. Res.
sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30.
S 10:30-12:30. Br Sat.-Sun. noon-5. (M)

AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket re-
quired. Italian. Spcls: antipasta caldo, pappardelle con
carciofi, pollo contadina, saltimbocca Napolitana. Res.
nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30,
Fri.-Sat. to 11. Closed Sun. (M-E)

AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. North-
ern Italian/American. Spcls: shrimp Romano, osso
buco, lobster fettuccine, fresh seafood. Res. sug. L
Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat.
5-11. Private parties for 30-150. Free D parking.
Closed Sun. (M)

AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915).
Dress opt. Japanese. Tatami and Western seating. Res.
sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat.
5:30-10. Closed Sun. (M)

AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress
opt. Szechuan/Hunan. Spcls: sliced veal Hunan style,
tangy spicy pheasant, sizzling scallops. Res. nec. L
Mon.-Fri. noon-3. D Mon.-Thu. 3-11, Fri. to mid-
night, Sat. noon-midnight, Sun. noon-11. (M)

AE, CB, DC.

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Cas-
ual. Szechuan. Spcls: chicken chunks in garlic sauce,
Sichuan style jumbo shrimp, crispy whole fish. Res.
nec. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-11:30,
Sat. 4-11:30. Dim sum Br Sat.-Sun. noon-4. Private
parties for 10-30. (M)

AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-
1530). Dress opt. American. Spcls: 16-oz. steak, 4- to
5-lb. lobster. Res. sug. Open Mon.-Thu. noon-11,
Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M)

AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St. (371-8144). Dress opt.
Northern Italian. Spcls: pappardelle al sugo di lepre,
pansotti salsa di noci, pompano lime e finocchio. Res.
nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30.
Closed Sun. (M)

AE, CB, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th-51st
Sts., in the Helmsley Palace (888-7000). Jacket req.
French/Continental. Spcls: fricassée of lobster and
scallops in a saffron sauce, crisp Long Island duckling,
scalloped breast of chicken with tarragon and crème
fraîche. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Fri.
noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10.
S 10-12:15 a.m. (M)

AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th
Sts. (355-3000). Bull and Bear: Jacket required.
American. Spcls: prime beef, fresh seafood. Res. sug. L
daily noon-3. D daily 5-10. S daily 10-12:30 a.m.
Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley
Restaurant and Cocktail Lounge: Jacket required.

Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30
a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8
a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Com-
plete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Por-
ter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1
a.m. (M-E) The Waldorf Cocktail Terrace: Tea
daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly.
Oscar's: Casual dining and snacks. B Mon.-Sat. 7
a.m.-11:30 a.m., Sun to noon. L Mon.-Sat. 11:30
a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to
11:45. Cocktails noon-11:45. Sir Harry's Bar:
Cocktails daily 1-3 a.m.

AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. North-
ern Italian. Spcl: veal chop Milanese. Open Mon.-Fri.,
Sun. noon-11:30, Sat. to midnight. Complete L and

RESTAURANTS

- D. Private parties for 20-170. Discount parking after 6. (M) **AE, CB, DC, MC, V.**
- ALGONQUIN—59 W. 44th St.** (840-6800). Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30 a.m. Free D parking 5:30-1 a.m. (M) **AE, CB, DC, MC, V.**
- AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St.** (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soured shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 11 a.m.-4. L Mon.-Fri. 11 a.m.-4. D daily 4-10. S daily 10-midnight. (M) **AE, CB, DC, MC, V.**
- AU TUNNEL—250 W. 47th St.** (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) **AE.**
- BARBETTA—321 W. 46th St.** (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E) **AE, CB, DC, MC, V.**
- CAFE FUNDADOR—146 W. 47th St.** (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.-Thu. noon-11, Fri.-Sat. to midnight, Sun. 1-10. Private parties for 35. (I-M) **AE, CB, DC, MC, V.**
- CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts.** (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) **AE, CB, DC, MC, V.**
- CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St.** (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) **No credit cards.**
- CENTURY CAFE—132 W. 43rd St.** (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. (M) **AE, CB, DC, MC, V.**
- CHARLEY O'S—33 W. 48th St.** (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-10. Sun. from 4. Br Sat. 11 a.m.-3, Sun. from noon. S Mon.-Sat. from 10. (M) **AE, CB, DC, MC, V.**
- FRENCH SHACK—65 W. 55th St.** (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L and D. (M) **AE, CB, DC, MC, V.**
- FUJI—238 W. 56th St.** (245-8594). Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L and D. Closed Sun. (I-M) **AE, CB, DC, MC, V.**
- HURLEY'S—1240 Sixth Ave., at 49th St.** (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) **AE, CB, DC, MC, V.**
- ITALIAN PAVILION—24 W. 55th St.** (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L and D. Private parties. Free parking 6-midnight. Closed Sun. (M) **AE, CB, DC, MC, V.**
- LA BONNE SOUPE—48 W. 55th St.** (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) **AE.**
- LA RESERVE—4 W. 49th St.** (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (E) **AE, DC.**
- LARRE—846 Seventh Ave., bet. 54th-55th Sts.** (586-8096). Casual. French/American. Spcls: poached salmon bernaïse, rack of lamb, frogs legs provencale. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) **AE, CB, DC, MC, V.**
- LA VERANDA—163 W. 47th St.** (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast

- of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. (M) **AE, CB, DC, MC, V.**
- LE BERNARDIN—155 W. 51st St.** (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 6-10:30. Private parties for 12. Closed Sun. (E) **AE, DC, MC, V.**
- LE RIVAGE—340 W. 46th St.** (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. (M) **AE, MC, V.**
- L'ESCARGOT—47 W. 55th St.** (245-4266). Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L and D. Closed Sun. (I-M) **AE, CB, DC, MC, V.**
- LES PYRENEES—251 W. 51st St.** (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun. (M) **AE, CB, DC, MC, V.**
- MAMMA LEONE'S—239 W. 48th St.** (586-5151). Casual. Italian. Spcls: veal and chicken parmigiana. Res. sug. L Mon.-Sat. 11:30 a.m.-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L and D. Ent. nightly. Private parties for 500. (M) **AE, CB, DC, MC, V.**
- PATSY'S—236 W. 56th St.** (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) **AE, DC, V.**
- PEARL'S—38 W. 48th St.** (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.-Thu. 11:30 a.m.-10:30, Fri.-Sat. to midnight, Sun. 5-10:30 a.m. (M) **AE.**
- RASPUTIN RUSSIAN—371 W. 46th St.** (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. (M) **AE, MC, V.**
- ROMEO SALTA—30 W. 56th St.** (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. (E) **AE, CB, DC, MC, V.**
- ROSA'S PLACE—303 W. 48th St.** (245-9223; 586-4853). Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.-Sat. 11:30-4. D daily 4-midnight. (M) **AE, CB, DC, MC, V.**
- SAN MARCO—36 W. 52nd St.** (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Free D parking after 5. Closed Sun. (M-E) **AE, CB, DC, MC, V.**
- THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St.** (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.-Fri. 11:45 a.m.-3. Br Sat.-Sun. noon-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. (E) **AE, CB, DC, MC, V.**
- SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts.** (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. (I) **AE, CB, DC, MC, V.**
- STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts.** (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) **No credit cards.**
- TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor** (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Ent. Tue.-Sat. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

- TURQUOISE—596 Tenth Ave., at 43rd St.** (245-4994). Casual. Continental. Spcls: seafood marinara with linguine, fillet of sole in papillote with fresh garden vegetables, breast of chicken mango. Res. sug. L Mon.-Fri. noon-4:30. Br Sat.-Sun. noon-4. D daily 5-midnight. (I-M) **AE, MC, V.**
- VICTOR'S CAFE 52—236 W. 52nd St.** (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. (M) **AE, CB, DC, MC, V.**

57th-60th Streets

- ARIZONA 206—206 E. 60th St.** (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free range chicken, corn-flour pasta with smoke duck. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. S Mon.-Sat. till 1 a.m. Closed Sun. (M) **AE, CB, DC, MC, V.**
- BRIVE—405 E. 58th St.** (838-9393). Formal. French. Spcls: calf's liver Lloyd MacKlowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.-Sat. 6-10:30. Closed Sun. (E) **AE, DC, MC.**
- CAFE DE LA PAIX—50 Central Park South, in the St. Moritz** (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30 a.m.-4:30. Br Sun. 11:30 a.m.-4. D daily 6-11:45. After-theater menu 10:30-12:30 a.m. (M) **AE, CB, DC, MC, V.**
- CONTRAPUNTO—200 E. 60th St.** (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congado with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. (M) **AE, CB, DC, MC, V.**
- DEVEREAUX'S—160 Central Park South, in the Essex House** (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. 7 a.m.-10 a.m. L Mon.-Sat. noon-2:30. Br Sun. 10 a.m.-2:30. D daily 5:30-10:30. Pre-theater D 5:30-7. Post-theater D 10:30-midnight. Pianist Tue.-Sat. and Sun. Br. (M-E) **AE, CB, DC, MC, V.**
- FELIDIA—243 E. 58th St.** (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M) **AE, DC, MC, V.**
- HARRY CIPRIANI—781 Fifth Ave., nr. 59th St.** (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.-10:30 a.m. L daily noon-3. D daily 6-10:45. (E) **AE, CB, DC, MC, V.**
- JEAN LAFITTE—68 W. 58th St.** (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. (M) **AE, MC, V.**
- LA FENICE—242 E. 58th St.** (759-4660). Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight, Sun. from 4. (M) **AE, CB, DC, MC, V.**
- LE PATIO—118 W. 57th St., in the Parker Meridien** (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L daily noon-2:30. Cocktails daily 3-2 a.m. Dessert buffet 10-1 a.m. Pianist nightly. (M) **AE, CB, DC, MC, V.**
- LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's** (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Mon.-Thu. 5:30-7:30. AE. **AE.**
- MAURICE—118 W. 57th St., in the Parker Meridien** (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30 a.m.-9:45 a.m. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) **AE, CB, DC, MC, V.**
- THE NEW YORK DELICATESSEN—104 W. 57th St.** (541-8320). Casual. Jewish-American deli. Spcls: corned

beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. (I-M) AE, DC.

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.-midnight. Free D parking from 6. Private parties for 50. (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edvardian Room**: Dress opt. Continental. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Tue.-Thu. 5:30-10, Fri.-Sat. to 11. Pianist and dancing Tue.-Sat. (M-E) **Oak Room**: L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tue.-Sat. 10-1 a.m. Pianist. **Oak Bar**: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-4 a.m. **Oyster Bar**: Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (M-E) **Palm Court**: Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30 a.m.-11:30 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-2:45. Tea Mon.-Sat. 3:30-6:30, Sun. from 4. D Mon.-Sat. 6-1 a.m., Sun. to midnight. (E) **Trader Vic's**: Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-midnight. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th-60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acide, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:15. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costoletta alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

RE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

UCANO—333 E. 60th St. (308-2333). Jacket and tie required. Italian. Spcls: carpaccio de salmone, penne de Kremlin, risotto con porcini. Res. nec. D Tue.-Sun. 7-midnight. Closed Mon. (E) AE, DC.

Above 60th Street, East Side

NDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptien, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.-Sat. 6-10. Private parties. Closed Sun. (M) AE.

ISTRO BAMBOCHE—1582 York Ave., bet. 83rd-84th Sts. (249-4002). Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tue.-Sun. noon-5. D Tue.-Sun. 6-11. Prix fixe D. Closed Mon. (M) AE.

ORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-3:30. (M) AE, DC, MC, V.

CAFE CHARDONNAY—414 E. 73rd St. (772-9191). Casual. American. Spcls: New England lobster in lemon, ginger butter with wild mushrooms, hot tuna nicoise, radiatore pasta with plum tomato sauce and three mushrooms. Res. sug. D daily 6-11:30. Br Sun. noon-3. Private parties for 20. (M) AE.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fideguga, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. (M) AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30 a.m.-3:30, Sun. to 4. (I-M) AE, CB, DC, MC, V.

CAMPIELLO—1466 First Ave., bet. 76th-77th Sts. (472-3333). Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.-Sat. 5:30-midnight, Sun. 4-11. (E) AE, CB, DC, MC, V.

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle**: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. S daily 6-1 a.m. **Carlyle Restaurant**: Jacket required. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. (M-E) **Bemelmans Bar**: Cocktails daily noon-1 a.m. AE, CB, DC, MC, V.

CINE CITTA—1134 First Ave., bet. 62nd-63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta de vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.-3. D daily 3-1 a.m. Private parties for 60. (M) AE, CB, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts. (628-6565). Jacket required. Italian. Spcls: angel hair with lobster and crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. Private parties for 50. (M) AE, MC, V.

DIVINO—1556 Second Ave., bet. 80th-81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vitello primavera. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

FIORILLA—1081 Third Ave., bet. 63rd-64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. (M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30 a.m.-4. (I) AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St. (838-3939). Formal. Italian/Abruzzese. Spcls: cappellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, DC.

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sautéed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat.

6-midnight. Bar till 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd-63rd Sts. (593-4910). Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-4. D daily 6-11. Private parties for 50. (M) AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 and 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REFUGE—166 E. 82nd St. (861-4505). Dress opt. French. Spcls: huitres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

LE REGENCE—37 E. 64th St., in the Plaza Athénée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôleé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.-10 a.m. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: filet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D daily 5-midnight. Br Sat. 11:30 a.m.-3, Sun. to 3:30. Private parties. (M) AE, CB, DC.

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.-Sat. noon-11. Private parties 40-125. Pianist. Closed Sun. (M) AE, DC.

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.-Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.-Sat. 6-2 a.m. Dancing Mon.-Sat. Private parties for 10-400. Closed Sun. (E) AE, DC.

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thu. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

MOCCA ROYALE—1584 Second Ave., at 82nd St. (737-2322). Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30-1 a.m. Gypsy orchestra nightly. (M) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.-Thu. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3:30. Piano bar Mon.-Sat. from 8. (M) AE, DC, MC, V.

NICO—786 Lexington Ave., bet. 61st-62nd Sts. (759-5535). Casual. Italian. Spcls: linguini alla gambero e radicchio, risotti, polenta with mushrooms. Res. sug. L Mon.-Sat. noon-4. D Mon.-Sat. 4-11. Closed Sun. (M-E) AE, DC.

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30-12:30 daily. (M) No credit cards.

PERIGORD PARK—575 Park Ave., at 63rd St. (752-0050). Formal. French. Spcls: assiette de poisson crus-

RESTAURANTS

taces en jellée de bouillabaisse, médaillons de veau au morilles, cotollette d'agneau au jument de romarin. Res. sug. L Tue.-Fri. noon-3. D Mon.-Sat. 6-10:30. Private parties for 8-80. Closed Sun. (E)
AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcls: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M)
AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St. (838-8000). Café Pierre: Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, médaillons of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. The Rotunda: English afternoon tea daily 3-6:30. (M-E)
AE, CB, DC, MC, V.

PIZZICO—1445 First Ave., at 75th St. (737-3328). Casual. Italian/Provençal. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Thu. 5:30-12:30, Fri.-Sat. to 1:30, Sun. to 11:30. (M)
AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: steak, chops, 4-to-8-lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E)
AE, CB, DC, MC, V.

THE RAVELLED SLEEVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tue.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sat.-Sun. noon-3:30. Pianist Sat.-Wed. and Br. (M)
AE, CB, DC, MC, V.

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. (M)
AE, CB, DC, MC, V.

REMBRANDT'S—413 E. 71st St. (517-8365). Casual. American/Continental. Spcls: chicken cutlet marsala, London broil with mushroom sauce, calf's liver with onions and bacon. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Mon.-Sat. 4-11. Private parties for 25. Closed Sun. (I)
AE, MC, V.

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.-Fri. noon-3. High tea Mon.-Sat. 3-5. D Mon.-Sat. 7-midnight. Private parties 20-100. Russian gypsy music. Closed Sun. (M)
AE, DC, MC, V.

SANT AMBROSE—1000 Madison Ave., bet. 77th-78th Sts. (570-2211). Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M)
AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/Continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils and caramelized onions, boneless rack of lamb. Res. sug. L Tue.-Sat. noon-3. Br Sun. 11:45 a.m.-3:30. D daily 5:45-11. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. (E)
AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St. (249-4250). Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hr. Br Sat.-Sun. 11 a.m.-4. Complete L and D. (I-M)
AE, MC, V.

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). The Dining Room: Formal. Continental. Res. sug. B daily 7-10:30. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 6-11. Pianist. Gerard's: Formal. L daily 11 a.m.-4. Cocktails and hors d'oeuvres 4-1 a.m. Le Salon: B daily 6:30-noon. Tea 2:30-5:30. Cocktails 5-11. (E)
AE, CB, DC, MC, V.

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbecued chicken with hot red sauce. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. (I)
AE, DC, MC, V.

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80-81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon-5. D Sun.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Also 454 Broadway, at Grand St. (925-6166). (I-M)
AE, CB, DC, MC, V.

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.-Sun. noon-4. D daily 5-midnight. (M)
AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3. Sun. 10-4. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E)
AE, CB, DC, MC, V.

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3. Sun. 11:30 a.m.-4. D Mon.-Sat. 5:30-11:30. Pianist Mon.-Sat. and Br Sun. (M)
AE, MC, V.

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I)
AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. (M)
AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal piccata, seafood marseca, chicken diablo, fresh pasta. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Br Sun. noon-4:30. D daily 4-midnight. (M)
AE, CB, DC, MC, V.

FANDANGO—305 West End Ave., bet. 74th-75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spiced beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Br Sat.-Sun. 11 a.m.-4. (M)
AE, DC, MC, V.

IORELLO—1900 Broadway, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. (M)
AE, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Also Hunan Park II, 721 Columbus Ave., at 95th St. (222-6511). (I)
AE, CB, DC, MC, V.

LAS DELICIAS DE ROSA MEXICANO—2330 Broadway, at 85th St. (496-9240). Casual. Regional Mexican. Res. sug. Open daily for D 5-midnight. Private parties for L. (M)
AE, CB, DC, MC, V.

MAESTRO CAFE—58 W. 65th St. (787-5990). Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.-Sat. 11:30 a.m.-3:30. D daily 5-11. Br Sun. noon-4. S from 11. Pianist Tue.-Sun. (M)
AE, DC, MC, V.

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th Sts. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.-Fri. 9 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. Br/L Tue.-Sun. 11 a.m.-4. D Tue.-Thu., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. (I)
AE.

PARIS MILANO—568 Amsterdam Ave., bet. 87th-88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon-3. D Tue.-Sun. 4:30-11. Private parties for 40-50. Closed Mon. (M)
AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th-70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi,

flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L and D. Spec. D 5-6:30. (M)
AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd-73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D daily 5-2 a.m. Br Sat.-Sun. 10:30 a.m.-4. Enc. sidewalk café. (M)
AE, CB, DC, MC, V.

SUKI—433 Amsterdam Ave., bet. 80th-81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.-Sat. noon-3. Br Sun. 3-5. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. (I)
AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th-68th Sts. (873-4100). Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpiniello, prime ribs. Res. sug. L Mon.-Fri. 11:30 a.m.-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30 a.m.-5. Ent. Tue.-Sun. (M)
AE, CB, DC, MC, V.

TUBA CITY TRUCK STOP—2180 Broadway, at 77th St. (362-4360). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbecued chicken with hot red sauce. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-1:45 a.m., Fri.-Sat. 5-2:45 a.m. (I)
AE, DC, MC, V.

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. (M)
AE, CB, DC.

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30 a.m.-3. D Sun.-Thu. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thu. Ent. Fri.-Sat. (M)
AE, DC, MC, V.

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30 a.m.-9, Sat. 4-11. Private parties. Pianist Fri. and Sat. Closed Sun. (M)
AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I)
AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpiniello, baked clams. Res. sug. Open Sun.-Thu. 11 a.m.-midnight, Fri.-Sat. to 2 a.m. Free valet parking. (M)
AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 7-midnight. Pianist nightly. (E)
AE, DC.

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. (I)
AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I).
AE, DC, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M)
AE, DC, MC, V.

OTHER EVENTS

STAMPS, FLOWERS, CRAFTS, AND ANTIQUES—something for almost everybody enlivens the week's calendar of fairs, expositions, and shows. At Madison Square Garden 3/12-15, **Interpex '87** offers 200 stamp-exhibit frames, an international bourse, booths of 16 stamp-collecting societies, and displays by 12 foreign postal administrations. This year's souvenir card features the 3¢ 1937 stamp, depicting the signing of the U.S. Constitution. Hours: Thurs. noon-7; Fri. 11 a.m.-7; Sat. 10 a.m.-6; Sun. 11-5. Auctions, and all kinds of activities, besides. Admission, \$3... The **New York Flower Show** continues through 3/15 at Pier 90, on the Hudson River at 50th St., with special exhibits, gardening displays, planted gardens, flower arrangements, blossoms, bushes, and flowering plants of every variety. Exhibitors include the Brooklyn Botanic Garden, Sleepy Hollow Restorations, the New York Botanical Garden, and Wave Hill. The Horticultural Society of New York is the host, and hours are 10-5 daily; \$6 adults, \$3 children under 12 (757-0915)... At Columbia's Ferris Booth Hall, Broadway and 115th St., the annual **Spring Crafts Market** also goes on another weekend, with weaving, jewelry, fiber, metal, wood in objects both decorative and functional—and often wearable. 3/13-15; Fri. 2-8, Sat. 11-7, Sun. 11-6. \$3... Farther afield, at Yonkers Raceway in Westchester, 150 selling booths make up the **Big Event Antique and Collectible Show**, 3/14, 11 a.m.-7; 3/15, 11 a.m.-6. \$2 admission, and you'll see Art Deco and antique tools, clocks and postcards and pewter and paper—a wide range. You might also get your jewelry or porcelain repaired on the spot.

HOUGHTS FROM IRELAND FOR THE BIG DAY—As usual, you'll find hundreds of authentic and bogus Irish men, women, and children turning out to march in or watch the **St. Patrick's Day Parade**, 3/17 beginning at 11:30 a.m. from the mid-40s up Fifth Ave. to 86th St., then east to Irish-pub territory, with bands and pipers and politicians and celebrities a part of it all... **A Sense of Ireland**, a celebration and exploration of Irish culture in honor of the day and St. Patrick, is the delightful notion of the Gaelic Society of N.Y.U., 3/14, at Loeb Student Center, 566 LaGuardia Pl. at Washington Square South. Painters, writers, artists, musicians, dancers, scholars, and more take part. An exhibit of Celtic art will be on view all day, and the programs begin at 10 a.m. with a talk on Anglo-Irish political thought by Martin Flaherty. Other topics include Irish monastic art, at 2:15, and, at 5, a conversation with three New York writers—Elizabeth Cullinan, Ellen Currie, and Mary Gordon. There'll be lunch and dinner breaks, poetry and other entertainment in the evening, and registration is \$20 (486-0388)... See Music, page 99, for details on a few concerts in an Irish mood, and note, too, an informal program 3/17, 4-7, by **Bill Ochs on the uilleann pipes**. He'll be at Hudson Street Papers, the friendly shop at 234 Third Ave., 19th-20th Sts... The **Brooklyn Botanic Garden**, 1000 Washington Ave., will show two films 3/15 at 1 and 3—Robert Flaherty's 1934 *The Man of Aran* and *Reflections of Ireland*, on Connacht Province, with music by The Chieftains. A free program... Trust **Francaes Tavern** to bring the Colonial era into the Irish holiday: The Irish and the American Revolution is Dr. Thomas P. Robinson's topic 3/12 at 12:30, at 54 Pearl St. The talk is free.

I THEM ENTERTAIN YOU—The **Gershwin Celebration** at the Brooklyn Academy of Music gets off to a sold-out start 3/11 at 7, with "The Gershwin Gala" and a starry list of performers who include Rosemary Clooney, Mikhail Baryshnikov, Chita Rivera, Eric Mills, Larry Kert, and a score or so more. Michael Tilson Thomas is the music director for the evening, as he is for the concert performances that follow of two Gershwin musicals: *Of Thee I Sing* and *Let 'Em Eat Cake*, "together in one evening-length concert perfor-

mance," 3/18-29. John Cullum, Jack Gilford, Maureen McGovern, and the Orchestra of St. Luke's with the New York Choral Artists will appear in these (see next week's Music and Dance listings for details of dates and times). For last-minute Gala ticket information: 718-636-4182; \$20-\$500. Concerts, \$10-\$30 (718-636-4100)... **Literacy Volunteers** will bring together writers Isaac Asimov, John Gregory Dunne, Alex Haley, Norman Mailer, Maya Angelou, and performers Carol Burnett, Spalding Gray, and others, in a benefit evening of reading and conversation, with hosts Peter Jennings and Liz Smith. Date is 3/12 at 8, at St. Peter's Church, Lexington Ave. and 54th St. (475-5757); \$125... **New Dramatists' Celebrity Auction**, 3/16, begins with a champagne preview at 5:30, and the auction goes on at 7, at the N.D. building, 424 W. 44th St. Mandy Patinkin, Laurence Olivier, Richard Chamberlain, Aaron Copland, Lillian Gish, and many more contributed doodles and sketches for collectors to bid on, and all proceeds go to New Dramatists, for its continuing services to playwrights (757-6960). Admission free... Readings from the theater world: playwright **Arthur Miller**, 3/9 at 8, at the 92nd Street Y; \$8 (427-6000); actress **Ruby Dee**, 3/16 at 3:30, in a concert reading from poetry and prose, including her own work, Pace U. Schimmel Center, near City Hall (488-1637); free.

PROGRAMS FOR PURIM, an annual celebration on the Jewish calendar, are popping up this week for everyone to enjoy. **Queen Esther's Block Party** is a perennial, and this year's date is 3/15, noon-4, at NYU's Loeb Student Center, 566 LaGuardia Pl. and W. 4th St., hosted by the Educational Alliance West. Music, dancing, costume parades, foods, singing by Oscar Brand, children's puppet shows, and more. \$5, students and seniors \$3, children under 12 \$2... **A Purim costume parade** by several groups from all Judaic branches, 3/15, beginning at 2, will start from Margaret Mead Park, Columbus Ave. and 81st St., east to CPW, north to 86th St., west to Broadway, then north to 89th St., No. 270, where celebrants can keep up the mood at the Lindenbaum Center... Part of the **92nd Street Y** celebration is a family workshop 3/15, 2-4, including crafts and games; \$10, children under 12 \$5, or \$15 per family (427-6000)... **Ansche Chesed**, 251 W. 100th St., starts 3/14 with a children's party at 7 (see below), continues at 7:30 with a service and a comic Purim skit, follows at 9:30 with a late party that includes Kepelye's klezmer music, a dance contest, and food (865-0600); \$10... **Brooklyn's Purim parade**, 3/15, noon-4, begins at 14th Ave. and 37th St. and marches to 51st St., with special entertainment at 50th St. along the way. Clowns, mimes, stilt walkers, unicyclists, music—of course... Two Y's will have parties the same day, 3/15: The **YM & YWHA of Washington Heights and Inwood**, 54 Ngle Ave., with games, costumes, baking, and more; \$2.50, seniors \$2, children \$1.50. The **Shorefront YM-YWHA of Brighton-Manhattan Beach**, 3300 Coney Island, Brooklyn, with a carnival and costume parade, noon-4, the parade taking off on the Boardwalk at Ocean Pkwy. (if bad weather, then it all happens at the Y). \$2.50, children under 6, free.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.-Thurs., 11-7; Fri. and Sat., 11-8; Sun., noon-8. \$4.75; under 12, \$2.90.

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Sky show, "The Seven Wonders of the Universe," narrated by Burt Lancaster; Mon.-Fri. 1:30, 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5; Sun. 1, 2, 3, 4, 5. \$3.75, children 2-12, \$2.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux

Seaport Theater, 210 Front St. (608-7888). Mon.-Thurs. 11-6; Fri., Sat., Sun. 11-8. \$4.25; under 12, \$2.75.

TOURS

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). These, 3/15: "A Day in Irish New York," 1-3:30; \$10. Inside AT&T and Walk in Midtown, noon-3; \$10. A Purim happening in Crown Heights, 2 to late evening; \$25. Phone for schedule of out-of-town tours.

OLD FOSSILS IN DOWNTOWN BROOKLYN—3/14 at 1, meet in the Municipal Bldg. lobby, Fulton near Court St., for a walk with Sidney Horenstein and the Prospect Park Environmental Center (718-788-8500). \$2, children \$1.

HARLEM—A tour every Sun., with Holidays in New York (765-2515—reservations necessary). Beginning at 10 a.m., you visit a church service that includes gospel singing, then see the Studio Museum of Harlem, followed by a brunch in a neighborhood restaurant and a walk with a view to architecture and history. \$25 (including admission and brunch).

CENTRAL PARK—3/15 at 2, a walk with the Urban Rangers: "a spritely foray" into the leprechaun, elf, and fairy populace of the park. Meet at CPW and 100th St. Free (772-0210).

FAMILY MATTERS—A cold-weather "inside tour" by the Lower East Side Conservancy, at the Eldridge Street Synagogue, 12 Eldridge St. between Division and Canal St. (431-0233). Each Sun. at 1:30, reservations necessary. "Tour" includes a walk around the old building, a dramatic presentation, music, artifacts, photographs, on early immigrant life. \$10.

ROOSEVELT ISLAND, a varied rock: a walk with the Shorewalkers of New York (865-5601). 3/15, meet at 1, at the Tramway station, Second Ave. and 59th St. \$3 contribution, plus Tramway fare.

LOOK FOR WILD FOODS—New season of walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 3/14, Central Park. 3/15, Queens bike tour. Free.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.-1. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. \$25; reserve by noon Sat. ... Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30-midnight, with dinner, music, and drinks. \$60; reserve 24 hours ahead.

NATURE WALKS—New York Botanical Garden, Bronx: 3/14, 10:30 a.m., the Conifer Collection; \$2 (220-8747)... At **Alley Pond Environmental Center**, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Woodland walks, last Wed. of the month, at 10 a.m.; \$1. Winter walk each Sun. at 1; wetland walk, first Wed. of month at 10 a.m.; \$1... **Wave Hill**, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; \$3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). \$5.75 adults, \$5.25 students and senior citizens, \$3.25 children (877-1800, ext. 512).

OTHER EVENTS

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

SPORTS

BASKETBALL—**Knicks**: Madison Square Garden Arena (564-4400). 3/10 at 8: vs. Detroit; 3/13 at 7:30: vs. Nets; 3/17 at 7:30: vs. Denver. \$8-\$20. **Nets**: Byrnes Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 3/10 at 7:30: vs. Washington; 3/12 at 7:30: vs. Milwaukee; 3/17 at 7:30: vs. Cleveland. \$6-\$15.

PROFESSIONAL BOXING—Madison Square Garden Felt Forum (564-4400). 3/12 at 7:30: Dennis Cruz vs. Joaquin Acuna and 9 preliminary bouts. \$10-\$20.

HOCKEY—**Rangers**: Madison Square Garden Arena (564-4400). 3/11 at 7:30: vs. Boston; 3/15 at 7:30: vs. Philadelphia. \$9-\$22. **New Jersey Devils**: Brendan Byrne Arena, East Rutherford, N.J. (201-935-6050). 3/11 at 7:35: vs. Philadelphia; 3/13 at 7:35: vs. Islanders. \$10-\$19. **Islanders**: Nassau Coliseum, Uniondale, L.I. (516-794-4100). 3/14 at 7:05: vs. Devils. \$16-\$26.

AMATEUR BOXING—Daily News Golden Gloves: Madison Square Garden Felt Forum (564-4400). 3/13 at 8: Preliminary bouts. \$5, \$7.50. 3/16-19 at 8: Quarterfinal bouts in this annual tournament featuring New York City's best young boxers. \$6, \$7.50.

STEPS—**Central Park 60 Kilometer Run**: 3/14 at 9 a.m.: Approximately 60 runners of all ages and paces are expected to compete in this 37-mile race through Central Park, sponsored by the New York Road Runners Club. Race begins and ends at 72nd St. and Park Dr. W. and will have a 7-hour time limit. NYRRC members, \$6; nonmembers, \$4.

HORSE RACING—Aquaduct for the fall-winter meeting, through 5/31 (718-641-4700). Daily except Tue.; post time, 12:30. \$2, \$5. Featured races: 3/14, Distaff Handicap; 3/15, Ruthless.

CHILDREN

BROOKLYN COLLEGE WIND ENSEMBLE, Paul Shelden conductor. Annual family concert, with the Brooklyn Dance Theater, DANCE/June Lewis & Company, WABC's Ernie Anastos. Suite from *The Wizard of Oz*, *Babar the Elephant*, other music. Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 3/15 at 2. \$5, students \$3.

SCHOOL SCIENCE FAIR—More than 1,500 students will compete in the annual borough science fairs sponsored by the American Institute of Science and Technology. The fairs will be open to the public on 3/14, noon-3 at the following locations: Washington Irving High School, 40 Irving Pl., Manhattan; Michaelangelo IS 144, 2545 Gunther Ave., Bronx; South Shore High School, 6565 Flatlands Ave., Queens; New Dorp High School, 465 New Dorp Ln., Staten Island. Free.

THE LEGEND OF THE GOLDEN COFFEE BEAN—A musical play for children based on an ancient book of the Mayas. 3/13, 3/16, 3/18-20, 3/25-27 at 10:30 a.m. Lincoln Square Neighborhood Center Auditorium, 250 W. 65th St. (244-5372). \$2.

PURIM PARTY—The Purim story will be told by a troupe of costumed players accompanied by a samba band. 3/14 at 7. Ansche Chesed, 251 W. 100th St. (865-0600). \$1.

ALADDIN—A musical version of the legendary tale performed in the style of Chinese Theatre. 3/14 at 11 a.m. and 2. Colden Center, Queens College Campus, LIE and Kissena Blvd., Flushing (718-793-8080). \$3.50, \$4.50.

DINOSAUR ROCK—Michele Valeri presents entertaining songs featuring walking and singing dinosaurs. 3/14 at 1. The Triplex, at the Borough of Manhattan Community College, 199 Chambers St. (618-1980). \$4.

CHILDREN'S SING-ALONG—Phoebe Lou Berger presents a folksong concert for children of all ages. 3/14 at 2:30. Hecksher Oval Theatre at Lincoln Center Library, 2nd Floor, 111 Amsterdam Ave. (870-1633). Free (reservations advised).

MR. ROGERS' NEIGHBORHOOD CHARACTERS—Mr. McFeely, Purple Panda, and Handyman Joe Negri will join folk singer Ella Jenkins for a performance of songs, stories, and puppetry. Afterwards children can meet the stars and receive autographed photographs, party favors, and refreshments. 3/15 at 1. 92nd Street Y, 1395 Lexington Ave. (996-1105). \$25 (proceeds to benefit children's organizations).

THE PATCHWORK GIRL OF OZ—A musical play performed by hand and rod puppets. 3/15, 3/22, and 3/29 at 2. Old First Church, 729 Carroll St. at 7th Ave. Park Slope, Brooklyn (718-834-1828). \$3.75.

CHRIS AND KEN WHITELEY AND THE JUNIOR JUG BAND—Stories accompanied by jazz, folk, and contemporary music. 3/15 at 2. Packer Collegiate Institute, 160 Joralemon St., Brooklyn (718-522-5349). \$8.

A LITTLE LIKE MAGIC—A magic revue featuring life-size puppets of celebrities. 3/16 at 8. St. Finbar's Center, Bath Ave. and Bay 20th St., Bensonhurst, Brooklyn (718-236-3312). \$10, advance; \$12, at door.

ANDROCLES AND THE LION—A musical version of the classic tale. Sat. at 1 and 3:30, 3/14 and 3/21; Sun. at 3:30, 3/15 and 3/22. Hartley House Theatre, 413 W. 46th St. (666-1716). Adults, \$5; children, \$4 (reservations recommended).

RING AROUND THE RAINBOW—Children can learn about "crack" prevention through puppets; performed by the Shadow Box Theatre. 3/11-18 and 3/20-27 at 10:30 a.m. and 3/19 at 10:30 a.m. and 1. P.S. 299, 88 Woodbine St., Brooklyn (212-724-0677). \$2.50.

TOUCH THE AIR—Puppet friends Scarlet and Rainbow take a madcap journey through the wilds of the imagination. 3/16, 3/23, 3/30, and 4/6 at 10:30 a.m. P.S. 166, 132 W. 89th St. (724-0677). \$2.50.

THE ODYSSEY—Homer's epic tale set to music by the Open Eye Theatre. 3/14 at 3:30. Henry Lindenbaum Jewish Center, 270 W. 89th St. (769-4142). \$6.

THE NIGHTINGALE—The Hans Christian Andersen tale set to music. 3/14 at 2. St. Michael's Parish-House, 225 W. 99th St. (769-4142). \$6.

STORYTIME—Listen to storyteller Idalee Alderson and then enjoy milk and cookies. Every Sat. at 11 a.m. Hudson Street Papers, 234 Third Ave. between 19th-20th Sts. (529-9748). Free.

PUPPET FESTIVAL—*The Frog Prince* by the Gingerbread Puppets. \$3. Followed by a "Please Touch" exhibition, in which children can handle antiques from New York. \$2. 3/14 at 1:30. Museum of the City of New York Auditorium, Fifth Ave. at 103rd St. (534-1672).

PUPPET PLAYHOUSE—"The Briar Patch Puppets," performed by Duke Kraus. 3/14-15 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). \$3.

CINDERELLA—A musical, by the Papageno Puppet Theatre, through 4/18. Sat. and Sun. at noon. Party Center, 131 W. 72nd St. (874-3297). \$3.50 (reservations necessary).

STORY HOUR at Eeyore's Bookstore East, Madison Ave. at 81st St. (988-3404). Every Sun. at 12:30. Also at Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Every Sun. at 11 a.m. Both programs, free.

LONG RUNNERS—*Mostly Magic*: A magic show with Torkova and Imam, every Sat. at 2. 55 Carmine St., off Sixth Ave. and Bleecker St. (924-1472). \$7.50...

13th Street Repertory Company: *Rumple Who?*, Sat. and Sun. at 1; *The Snow White Show*, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). \$3... **Michael Taubenslag Productions**: 3/15 at 1:30: *The Funzopoppin Magic Show*. Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$3.95... **The Little People's Theater Company**: *Humpty Dumpty Falls In Love* at 1:30, and *Goldilocks and the Three Bears* at 3, Sat. and Sun. through 4/12. 39 Grove St. (765-9540). \$5... **4th Wall Repertory Company**: *The Beat Is With You*, an original rock musical. Sat. and Sun. at 3:30. 79 E. 4th St. (254-5060). Adults, \$10; children, \$6... **New Media Repertory Company**: *Alfred the Dragon Is Here Again*, Sat. at 3:30. St. Peter's Church, 619 Lexington Ave., at 54th St. (734-5195). Adults, \$4.50; children \$3.50.

SNOW WHITE—A new musical version of the classic tale by the Theater Workshop. Every Sat. and Sun. at 1 and 3:30 through 4/5. Fantasy Playhouse, 317 Merrick Road, Lynbrook (516-599-1982). Must reserve.

PINOCCHIO—A participation play presented by the Arena Children's Theatre Company. 3/14-15 at 1. Arena

Players Second Stage, 296 Route 109, East Farmingdale (516-293-0674). \$4.

CITY OF NEW YORK PARKS AND RECREATION—**Mariette Theatre**: 79th St. and W. Drive—Central Park (988-9093). *Aladdin*, Sat., noon and 3. **\$2. Heckscher Puppet House**: North of 7th Ave. and CPS—Central Park. (397-3089). *The Emperor and the Nightingale*, about a king, a housemaid, and a songbird. Mon.-Fri., 10:30 a.m. and noon. **\$2. Belvedere Castle**: Central Park Learning Center, 79th St., south of the Great Lawn (772-0210). 3/14 at 1: "Papermaking"—Change warm mush into decorative papers with Princess Belva; for ages 5-11. Free (must reserve).

SPECIAL EXHIBITS—**New York Public Library at Lincoln Center**: Through 5/2: "Art Behind the Scenes," an array of theatrical props, costumes, life-size puppets, and masks created for film, opera, and Broadway productions. Highlights include: Four African Muppet characters used in *The Muppet Show Special*; a horse mask from the play *Equus*; a giant peanut used in commercials; a six foot creature from the film, *Dark Crystal*; and oversized birds from the play *Alice in Wonderland*. Exhibition hours: Mon.-Thu., 10 a.m.-8; Tue., 10 a.m.-7; Wed. and Fri., noon-6; Sat., 10 a.m.-6. Tours will be given on Sat., Main Gallery, 111 Amsterdam Ave. (870-1630). Free. **Museum of the City of New York**: Through 6/28: "Clare's Peaceable Kingdom: A Toyman Ahead of Her Time," a retrospective of the innovative toymaking of New Yorker Clare Shapiro, with over 300 cuddly animals. Also through 6/28: "Flights of Fancy," display of dolls created by twenty contemporary artists. Hours: Tue.-Sat. 10-5; Sun. and legal holidays (except New Year's Day) 1-5. Fifth Ave. and 103rd St. (543-1672). Free.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. (570-3932). 3/14-15: "Texture in Art: Walls and Floors in the Museum"—Weekend activities include films and drawing classes. Gallery adventure (includes sketching and hands-on-project). Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 1 and 3, Uris Auditorium; slide talk/gallery hunt, Sun. at 1 and 3, Uris Conference Room; drawing for ages 9 and above, Sun. 1:30-3 (Uris Center). Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 3/14 at 2: "Winnie Wilson Puppets"—Meet Roller Robert, Kitty Kat, and the Tin Man in this musical puppet show performed in the fourth floor theatre. \$3.50. Hours: Tue.-Fri. 1-5; weekends, 11-5. Adults \$2 (weekends) and \$1 (weekdays); children \$3 and \$2. Please Note: Main floor of the museum will be closed through 3/19.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 3/15 at 1:30 and 3: "Musical Program"—Join Eve Weiss and sing-along with her classical guitar music. Daily: Exhibits on how humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined. "Under Your Feet": Children can explore geology, exploring rock material, crystals, minerals, and soil samples with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach how our bodies work. Hours: Mon., Wed., and Fri. 2-5; Thurs. (family night) 2-8; Sat., Sun., holidays 10-5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park, Flushing (718-592-2405). 3/15 at 1: "Classic Features"—Discover the moods and emotions of Greek sculptures and make a sculpture from clay. Also see the Carole Jeane Feuerman exhibit of twelve piece free-standing sculptures. 50 cents. Hours: Tue.-Fri. 10-5; Sat. and Sun. 12-5:30.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terrace (718-273-2060). 3/14 at 1 and 3: "St. Patrick's Day Celebration"—Treasa O'Carroll will lead Irish singing and storytelling. "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. Also, in the 3rd-floor Main Gallery: "Building Buildings." Downstairs Gallery: "Big Top Puppets." Hours: Wed.-Fri., 2-5, Sat. and Sun., 11-5. \$2.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Mon., Tue., Thur., Sun. 10-5:45; Wed., Fri., Sat. 10-9. Sugg. donation: \$1.50, adults \$3; Fri. and Sat., 5-9, free. Natural-science exhibits, dioramas, models, etc. Also the Naturemax Theater, with films, daily; the Natural Science Center, Tue.-Fri. 2-4:30; Sat. and Sun. 1-4:30; the Discovery Room, Sat. and Sun. noon-4:30.

NIGHTLIFE

DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.-Mon., Ricardo Guerra. Tues.-Thurs., Aloisio Aguiar and his group. Fri.-Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6-8, Joan Bud, Alan Kamen, Hide Tanaka. 3/11, Frank Griffith. 3/12, Laura Dryer. 3/13,14, Marty Le Donne featuring Kenny Kirkland and Dennis Irwin. 3/15, Paula Potocki. 3/16, Jim Mason. 3/17, Bill Washer. 3/18, Mike Lattimore. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St., 475-8592. Through 3/15, Gato Barbieri and His Band; Kevin Eubanks Trio, Tues.-Sun. at 9 & 11:30, with an extra show on Fri. & Sat. at 1:30 a.m. 3/16, Walter Bishop, Jr. All Stars. 3/17-22, Rosemary Clooney and the Concord Jazz All Stars featuring Scott Hamilton and Warren Vache. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 3/12, An Evening with John Renbourn and Stefan Grossman. 3/13, Doug and the Slugs. 3/14,15, Jonathan Richman and the Modern Lovers. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Through 3/14, pianist Jack Wilson with Boots Malson on bass. 3/15, pianist Kenny Werner and Rufus Reid on bass. 3/16-21, pianist Tommy Flanagan with George Mraz on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Mon., Le Jazz. Tues., Stanley's Washboard Kings. Wed., the Cajun Hall Jazz Band. Thurs., the Ernie Lumer Sextet. Fri., the Canal Street Dixieland, Jazz and Blues Band. Sat., the Great Atlantic Jazz Band. Music Mon.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

CARLOS I—432 Sixth Ave., at 10th St., 982-3260. Supper club. Through 3/15, Ethel Ennis, Tues.-Thurs. at 9 & 11, with an extra show on Fri. & Sat. at 12:30 a.m. 3/16, Bucky and John Pizzarelli, Jr. 3/17-22, The World Saxophone Quartet. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. 3/12, Comedy night with guest m.c. Jack Coulter featuring Lea Krinsky, Jonathan Solomon, Jim Fyfe, Rorri Feinstein and Breslant Tiedemann. 3/13, Irish Ballad night with host Greg Ryan. 3/14, Brian Conway and Steve Johnson. **No credit cards.**

AT TUESDAY'S—190 Third Ave., 533-7902. Through 3/15, Betty Carter and Her Trio. Shows Tues.-Thurs. at 8 & 10, Fri. & Sat. at 8, 10 & midnight. 3/17-22, John Abercrombie Trio and Jack Wilkins Trio. **AE, MC, V.**

REDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant-bar. 3/11-28, Sylvia Syms in "Syms Sings Syms," with pianist Mike Abene and Steve La Spina on bass, Tues.-Thurs at 9, Fri.-Sat. at 8:30 & 11. **AE.**

IRENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Through 3/14, Mulgrew Miller. 3/17-21, Andy Laverne. **Upstairs:** 3/13 at 8, The High Heeled Women in *It's A Broad,*

Broad, Broad World; followed by Hal and David at 10, and the Mario Cantone Comedy Show at 1 a.m. 3/14 at 8, singer Marta Sanders; followed by "Upstairs Cabaret" at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 3/11-14, from 10-3, singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Sun. 5-10, singer Stan Edwards with Larry Intorella. Sun. 10-3 a.m., singer-pianist Brooks Kerr with Eric Lemon on bass. Mon. 10-3 a.m., Stan Edwards Trio. Tues. 10-3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

I'S—2581 Broadway, bet. 97th-98th Sts., (2nd fl.) 666-3600. 3/11,18, John Pizzarelli, Jr. with Gary Haase and Bob Paterson. 3/12,19, Ken Peplowski Trio. 3/13, Frank Underwood. 3/14, Roy Meriwether Trio. 3/16, Andy Tuck. 3/17, Joe Derise with John Dooley. Music Wed.-Thurs. from 8, Fri.-Sat. from 9, Mon.-Tues. from 7:30. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. Through 3/14, pianist JoAnn Brackeen with Cecil McBee on bass. 3/17-21, pianist Lee Ann Ledgerwood with Steve La Spina on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Through 3/28, jazz-singer Carmen McRae, Tues.-Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MR. SAM'S—1265 Third Ave., nr. 73rd St., 517-2020. 3/11 at 8:30, Valentine Ryder. 3/12-14, at 9 & 11, Marlene Ver Planck. 3/16 at 8:30, Neva Small. 3/17 at 8:30, Eve Silberberg. **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Mon.-Tues., singer-pianist Lee Glantz. Wed.-Sat., singer-pianist Rudy Roberson. Music from 7 p.m. **AE, DC, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 3/12, B.B. King; Gregg Allman Band. 3/13, D.O.A. - Descendents. 3/14, Dwight Yoakam. 3/19,20, Los Lobos. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Through 3/15,17-22, Michel Petrucciani; Jim Hall; Ron Carter; Al Foster. 3/16, Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Through 3/14, Arthur Prysock sings *Gladys Shelley*, Tues.-Thurs. at 9 & 11, Fri. & Sat. at 9 & midnight. 3/17-21, The Dells. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 3/11, Elliott Murphy and Band. 3/12, Rage to Live; The Original Sins. 3/13,14, Joe Louis Walker. 3/15, Charlie and the Namedroppers; Chip Mergott and the Stingers. 3/16, Lauren Narr; Straight Up. 3/17, St. Patty's Day All Star Celebration with Buster Poindexter. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 3/11,12, Jim Roberts. 3/13,14, Lance Hayward alternating with Jim Roberts. 3/15-17, Lance Hayward. Music Sun.-Thurs. 8-2 a.m., Fri.-Sat. 9-3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 3/16, "Salsa Meets Jazz" with Willie Colon

and his Orchestra; Frankie Ruiz and his Orchestra with guest soloist Art Farmer. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Through 3/15, The Illinois Jacquet Big Band. 3/16, Mel Lewis and the Jazz Orchestra. 3/17-22, George Coleman Quartet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. 3/11-15, The Richie Vitale Group. 3/16, comedy night featuring Steve Solis. 3/17, Tom Lellis. 3/18-22, The Warren Chiasson Ensemble. Jazz, Tues.-Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Through 3/14, pianist Junior Mance with Marty Rivera on bass. 3/15, guitarist Gene Bertonecini with Michael Moore on bass. 3/16-21, pianist Larry Vukovich with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 3/12-14, The Radiators. 3/16, Reckless Sleepers featuring Jules Shear, Jimmy Vivino, Steve Holly and Brian Stanley; Mason Reese Band. 3/18, The Price Sultan Band. 3/19, Deuce. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. 3/11,12, Les Kerts American Pie Band. 3/13,14, Tom Russell; John Costello. 3/16, Deborah Snow. 3/17 from 3:30, Deborah Snow; Kate Phelan; Drew Perkins. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S ON 8th—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with comedy showcase every Wed.-Thurs. at 9, Fri.-Sat. at 9 & 11:30. **AE, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.-Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Through 3/15, comedians Wayne Cotter, Mike Egan, Barry Weinbraub, Al Romero, Billy Garon, Danny Curtis, Hiram Kasten, Sun.-Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. 3/16-22, Paul Venier, Ken Ober, Randy Hyten, Jeff Justice, Richie Miner-vini, Rhonda Hansome, Danny Curtis and Hiram Kasten. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.-Thurs. 8 p.m.-4 a.m., Fri. at 8 & midnight, Sat. at 8, 10:30 and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Fri.-Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Night-club-theater featuring magic and comedy. 3/11, magician Imam and comedian Terry Day and singer Pamela Smith. 3/12, magicians Torkova and Imam with Terry Day. 3/13,14, comedian/magician Bob McAllister with Imam, Eric DeCamps and Pamela Smith

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3/17, showcase. Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11. AE, MC, V.

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Through 3/15, Larry Amaros, Bruce Gold, Gabe Abelson, Sun.-Thurs. at 9, Fri. at 8:30 & 11:30, Sat. at 9:30 & midnight. 3/17-22, Tony V, Fran Solomida, Brett Butler. AE, MC, V.

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Through 4/4, Jonah Jones and his quartet, alternating with singer-pianist Tommy Furtado. AE, CB, DC.

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Belle epoque restaurant with dancing to the Maxim's Orchestra every Mon.-Thurs. from 9 p.m., Fri.-Sat. from 10 p.m. AE, DC.

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tues., Thurs. & Sat. from 10 p.m.-4 a.m. AE.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.-Sat. 7:30-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thurs.-Sun. from 2:30. Thru 3/22, Johnny Mulay Orchestra alternating with the Ramon Argueso Orchestra. AE, V.

S.O.B.'S—204 Varick St., 243-4940. A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 3/11,12, Art Ensemble of Chicago. 3/13,14, Gramax International. 3/17,18, Eek - A Mouse. AE, CB, DC, MC, V.

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.-Sat. at 6:30. . . . Through 3/28, La Gran Scena Opera Company in *An Evening of Semi-Staged Musical Mayhem*, Tues.-Sat. at 9. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a new revue, *Flying High '87*, featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot, shows nightly at 9 & 11 p.m. . . . Singer-pianist Earl Zimmerman entertains in the lounge, Mon.-Fri. from 5-7:30. AE, CB, DC.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

ELEONORA—117 W. 58th St., 765-1427. Italian restaurant. 3/13 at 8:45, Diane Grosjean with David Lewis; Sidney J. Burgoyne at 10:45. 3/14 at 8:45, Nina Murano; Carey and Falter at 10:45. AE, CB, DC, MC, V.

THE GINGER MAN—51 W. 64th St., 399-2358. The Back Room: Singer-pianist George Young plays Wed.-Sat. 9-midnight. AE, CB, DC, MC, V.

JAN WALLMAN'S—49 W. 44th St., 764-8930. The new restaurant/cabaret. Through March, pianist-singer Ronny Whyte every Tues. . . . Singer Barbara Lea, every Fri. . . . Singer Judy Kreston and pianist-composer David Lahm every Sat. . . . 3/16, Gert Grunen in *Powder Your Face With Sunshine* featuring songs of the 40's. Two shows nightly at 9 and 11. CB, DC, MC.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway*, a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—149 E. 57th St., 935-0244. 3/12 at 8, Jon Soleather. 3/13 at 8, Jamie de Roy in *Upper West Side Story*; Jon Soleather at 11. 3/14 at 8, *Well, Well ... Jacques Brel*; Grace Cosgrove at 11. 3/15 at 8, *This Could Be The Start...* 3/16 at 8, Judy Gallagher. 3/17 at 8, Sue Renee Berstein. AE, MC, V.

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive*—musical revue by Larry Gallagher, featuring Pattie Darcy, B.J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tues.-Thurs. at 8, Fri. at 7:30 & 10, Sat. at 7 & 10, Sun. at 5. AE MC V.

NIGHTLIFE

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 3/13 at 8, Beth Kennedy; Ruth Sherman at 10:30. 3/14 at 8, Mary Terrell and Dante Giovaniello; Nicole Neimann at 10:30. 3/16, Showcase. AE, CB, DC, MC, V.

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: Through 3/14, singer-pianist Michael Feinstein, every Tues.-Sat. at 9:15 & 11:15. From 3/18, Margaret Whiting performs *It Might As Well Be Spring*. Rose Room: Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe Carlyle: Through 3/28, singer-pianist Buddy Greco and his quintet, every Tues.-Sat. at 10 & midnight. Bemelmans Bar: Jazz-pianist Barbara Carroll, Tues.-Sat. at 9:45. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. Pianist Jimmy Roberts plays every Tues.-Sat. from 8-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.-Sat. **Trumpet's**: Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., Sun. 5:30-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. The Terrace: Pianist Marty Bern plays Mon.-Fri. 7:30-12:30 a.m. AE, CB, DC, MC, V.

MARRIOTT MARQUIS—Broadway and 45th St., 398-1900. The View: New York's only revolving-roof-top restaurant 48 floors above Broadway. Through 4/4, Kate Toomey and her band Heartbeat, play for dancing, Tues.-Sat. from 9-2 a.m. **Broadway Lounge**: Singer-pianist April Joy Chestner performs Wed.-Sat. 10-2 a.m. AE, CB, DC, MC, V.

PARKER MERIDIEN—118 W. 57th St., 245-5000. 245-5000. Le Bar Montparnasse: Through 4/20, the Eddie Moore Jazz Trio, every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. Edwardian Room: Dance and dine with the Tony Terini Trio Tues.-Sat., 8-midnight. Pianist Nancy Winston, Sat.-Sun., 6-10. Oak Room: Pianist-composer Irving Fields plays every Sun. & Mon. 6-10, Tues. & Wed. 8:30-12:30. Barbara Rose plays Thurs.-Sat. from 8:30-12:30. AE, CB, DC, MC, V.

WESTBURY—Madison Ave., at 69th St., 535-2000. Polo Lounge: Pianist Michael Devine plays Mon.-Sat. from 8-midnight. AE, CB, DC, MC, V.

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts., 724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.-4 a.m. AE.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 3/11 at 8:30, Kitty Kean. 3/12-14 at 11, singer-comedian-dancer Justin Ross. 3/13,14 at 8:30, singer Margaret Wright. No credit cards.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7:30 p.m. AE, CB, DC, MC, V.

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintage, Mon.-Sat. from 5-1 a.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant-piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Art Deco lounge featuring pianist/vibraphonist Al Mantas with singer/guitarist Jon Luks, Wed.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar-restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. AE, DC, MC, V.

RADIO

HIGHLIGHTS

Wed., March 11

3:00/WNCN—Schubert: Sonata for Violin and Piano in g, Op. 137, No. 3;
Chausson: Piece in D for Cello and Piano.
WNYC—Bresnick: String Qt. No. 3;
Curran: *For Cornelius*.
4:00/WQXR—AM/FM—Susato: Suite of Dances; **Weber:** Andante and Hungarian Rondo.
5:00/WNCN—D. Scarlatti: Sonatas for Harpsichord; **Liszt:** Fantasia on Beethoven's Ruins of Athens.
6:00/WNCN—Haydn: Cto. for Organ No. 2 in C; **Wagner:** *The Flying Dutchman*: Ov.
7:00/WQXR—AM/FM—Haydn: Qt. in C, Op. 54, No. 2.
8:00/WNCN—Handel: Sonata for Flute and Continuo in e;
Prokofiev: *Love for Three Oranges*, Op. 33: Suite.
WNYC—Brant: Sym. No. 1; **Ruggles:** *Evocations for Orch.*
3:05/WQXR—AM/FM—Beethoven: Piano Cto. No. 5 in E-flat.
1:00/WNCN—Tchaikovsky: Sym. No. in g, Op. 13, "Winter Dreams"; **Paderewski:** *Ainuet* in G, Op. 14, No. 1.
1:06/WQXR—AM/FM—"McGraw-Hill Young Artists showcase." Robert Herman, host.

Thu., March 12

1:00/WNCN—Haydn: infonia Concertante in F-flat, Op. 84; **R. Strauss:** *Don Juan*, Op. 0.
7:NYC—Penderecki: *Magnificat*.
1:00/WQXR—AM/FM—Albeniz: Suite *Espagnola*: Cataluna, "Granada," Sevilla, and "Cadiz."
1:00/WNCN—Telemann: Cto. for 3 horns in D; **Mancinelli:** *leopatra*: Incidental music.
1:00/WNCN—Mozart:

Minuets; **Mendelssohn:** Variations "Sérieuses" in d, Op. 54.

7:00/WQXR—AM/FM—Gershwin: *An American in Paris*.

8:00/WNCN—Rodrigo: Concert Serenade for Harp and Orch.; **Vivaldi:** Magnificat in g.
WNYC—"Chamber Music at the Y." Leon Kirchner, piano, Jaime Laredo, violin, and Sharon Robinson, cello.
Mozart: Wind Serenade in c; **Kodaly:** Duo for Violin and Cello;
Kirchner: Sonata for Violin, Cello, 10 Winds, and Percussion.

8:05/WQXR—AM/FM—Vivaldi: Violin Cto. in a; **Nielsen:** Sym. No. 4, "The Inextinguishable."

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host.
 Alexander Toradze, pianist. **Liszt:** Variations on "Weinen, Klagen, Sorgen, Sagen."

Fri., March 13

3:00/WNCN—Poulenc: Cto. for Organ, Strings, and Timpani in g; **Scriabin:** Sym. No. 4, Op. 54, "Poem of Ecstasy."
WNYC—"The Great Artists." Reginald Koll.
4:00/WQXR—AM/FM—Bizet: *The Fair Maid of Perth*: Suite; **Mozart:** Qt. No. 6 in B-flat.

5:00/WNCN—Chopin: Scherzo No. 1 in b, Op. 20.

6:00/WNCN—Doppler: Fantaisie "pastorale hongroise."

7:00/WQXR—AM/FM—Beethoven: Qnt. for Piano and Winds in E-flat, Op. 16.

8:00/WNCN—Tchaikovsky: *Francesca da Rimini*, Op. 32;
Schumann: Konzertstück for Piano and Orch. in G, Op. 92.

WNYC—"The Opera Box: The Art of Richard Tauber." The second of two parts features the tenor's recordings of operetta and popular

song.

8:05/WQXR—AM/FM—Telemann: Suite in a for Flute and Strings.

9:00/WNCN—R. Strauss: Sonata for Piano in b, Op. 5; **Wagner:** *Siegfried Idyll*.

9:06/WQXR—AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; mezzosoprano Stefania Tocsyska, tenor Jon Vickers. **Wagner:** *Siegfried Idyll*; **Mahler:** "Das Lied von der Erde."

Sat., March 14

9:05 a.m./WQXR—AM/FM—"Piano Personalities." Alfred Brendel. **Beethoven:** Piano Sonata No. 2 in A; **Liszt:** *Années de pèlerinage*, 3rd Year: "Aux Cyprès de la Villa d'Este."
10:00 a.m./WNCN—Beethoven: Sonata for Cello and Piano No. 2 in g; **Mozart:** Qt. No. 13 in d.

WNYC—Beethoven: *Calm Sea and Prosperous Voyage*.

10:04 a.m./WQXR—AM/FM—Bach: Suite No. 3 in D; **Haydn:** Scherzo No. 4 in G.

11:00 a.m./WNCN—Telemann: Cto. Sonata for Trumpet, Strings, and Harpsichord in D.

WNYC—Albéniz: Piano Pieces.

11:05 a.m./WQXR—AM/FM—Rossini: *Otello*: Ov.

12:00/WNCN—Chopin: Fantaisie in f, Op. 49.

12:04/WQXR—AM/FM—Schubert: Sym. No. 10 in D.

12:05/WNYC—Villa-Lobos: *The Forest of the Amazon*.

1:00/WNCN—Brahms: Clarinet Trio in a, Op. 114; **Debussy:** *Dances sacrées et profanes for Harp and Orch.*

WNYC—Adams: *Harmonielehre*.

1:30/WQXR—AM/FM—"The Texaco Metropolitan Opera Broadcast." **Mussorgsky:** *Boris Godunov* (Mineva,

Talvela, Popov, Nagy, Mazura, Plishka/Conlon).

5:00/WNCN—J. C. Bach: Sonata for Flute and Piano No. 1 in C.

6:04/WQXR—AM/FM—Mozart: Sym. No. 36 in C; **Berlioz:** *The Trojans at Carthage*: Ballet Music.

7:00/WNCN—C.P.E. Bach: Trio Sonata for 2 Flutes and Continuo in d; **Bellini:** *Norma*: "Casta diva."

8:00/WNCN—Corelli: Sonata for Violin and Continuo in A, Op. 5, No. 9.

8:04/WQXR—AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; pianist Joella Jones. **Berg:** Chamber Cto. for Violin, Piano, and 13 Winds;
Beethoven: Sym. No. 6 in F, "Pastorale."

9:00/WNCN—Saturday Night Opera. R. Strauss: *Daphne*, Op. 82 (Gueden, King, Wunderlich, Vienna Sym. Orch./Böhm).

Sun., March 15

9:05 a.m./WQXR—AM/FM—"Piano Personalities." Andras Schiff. **Bach:** *Two-Part Inventions*, Nos. 1-6; **Mozart:** Piano Sonata No. 7 in C.

10:00 a.m./WNCN—"Classic Guitar." **Rodrigo:** *Fantasia para un Gentilhombre*;

Boccherini: Guitar Qnt. in D.
WNYC—Bizet: Sym. in C; **Glazunov:** Saxophone Qt.

11:00 a.m./WNCN—Haydn: Sym. No. 45 in f-sharp.

WNYC—Piano music of Brahms played by Backhaus, Richter, Alexeev, and others.

12:00/WNCN—Bloch: *Schelomo*; **Mozart:** Divertimento No. 1 in B-flat.

12:05/WQXR—AM/FM—Mozart: Sinfonia Concertante in E-flat; **Liszt:** A "Faust" Sym.

1:00/WNCN—Chicago Symphony Orchestra.

Georg Solti, conductor; violinist Francis Akos.

Bach: Cto. for Harpsichord in d; **Mahler:** Sym. No. 5.

WNYC—Walton: Music from *Henry V*;

Prokofiev: *Alexander Nevsky*.

3:00/WNCN—Bach: Cto. for Harpsichord No. 2 in E.

3:04/WQXR—AM/FM—The New York Philharmonic. Zubin Mehta, conductor; pianist Murray Perahia.
Beethoven: Piano Cto. No. 1 in C; **Bruckner:** Sym. No. 8 in c.

5:00/WNCN—Corelli: Cto. Grosso in F, Op. 6, No. 12.

7:00/WNCN—Grainger: Fantasy on Gershwin's *Porgy and Bess*;

Liszt: *Les Préludes*.

WNYC—Boccherini: Qnt. in D.

8:00/WNCN—Bach: Sonata for Flute and Harpsichord in g; **Wagner:** *Parsifal*: "Amfortas's Lament."
WNYC—"After Eight." With Nancy Shear.

Theodore Bikel, guest.
8:05/WQXR—AM/FM—"The Opera House." **Berlioz:** *Beatrice and Benedict* (Eda-Pierre, Baker, Allen, Bastin, London Sym. Orch./Davis).

9:00/WNCN—Schubert: Sym. No. 5 in B-flat; **Mendelssohn:** Scherzo in e.

Mon., March 16

3:00/WNCN—Beethoven: Sonata for Cello and Piano No. 5 in D, Op. 102; **Wagner:** *Parsifal*: "Good Friday Music."

4:00/WQXR—AM/FM—Fauré: Fantaisie for Piano and Orch.; **Susato:** Pavanes and Rondes.

5:00/WNCN—B. Marcello: Sonata for Recorder and Continuo in B-flat, Op. 2, No. 7.

6:00/WNCN—Dvorák: Romance for Violin and Orch. in f, Op. 11; **Bach:** Canon in Hypodiatesseron.

7:00/WQXR—AM/FM—Dvorák:

Sonatina in G, Op. 100.

8:00/WNYC—"The 1986 Salzburg Festival." Marilyn Horne with Martin Katz in a recital of works by Vivaldi, Handel, Mahler, Barber, others.

8:05/WQXR—AM/FM—Balakirev: Sym. No. 1 in C.

9:00/WNCN—Shostakovich: Sym. No. 5 in d, Op. 47.

9:06/WQXR—AM/FM—The Boston Symphony Orchestra. Tzimon Barto, pianist.

Prokofiev: Sym. No. C; **Ravel:** Piano Cto. in G; **Satie:** *La Belle excentrique*.

Tue., March 17

3:00/WNCN—Dvorák: Polka; **Mozart:** Cto. for Violin No. 1 in B-flat.

WNYC—World Saxophone Quartet plays Ellington.

4:00/WQXR—AM/FM—Telemann: *Don Quichotte* Suite; **Mozart:** Piano Sonata No. 5 in G.

5:00/WNCN—Beethoven: Country Dances for Orch., Op. posth.; **D. Scarlatti:** Sonata for Clavichord in b.

6:00/WNCN—Giardini: Oboe Qt. in D, Op. 25, No. 3.

7:00/WQXR—AM/FM—Mozart: Trio Sonata in G.

8:00/WNCN—"WNCN Live." Claude Helffer, piano.

WNYC—St. Paul Chamber Orchestra. **Brahms:** Clarinet Sonata; **Neikrug:** Suite for Cello and Piano.

8:05/WQXR—AM/FM—Wagner: *Lohengrin*: Prelude to Act III; **Schubert:** Qt. No. 14 in d.

9:00/WNCN—Saint-Saëns: Cto. for Violin No. 3 in b, Op. 61; **Meyerbeer:** *Africaine*: "O paradiso."

9:06/WQXR—AM/FM—The Philadelphia Orchestra. Klaus Tennstedt, conductor. **Mahler:** Sym. No. 7 in E, "Song of the Night."

TELEVISION

LISTINGS

Weekdays, March 11-13 and 16-17

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
887-7777
9 WOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption
programming is
indicated (cc).

**Please note: Because of
seasonal programming
changes, schedules are
extremely subject to
last-minute changes.**

6:00 a.m.
2 Today's Business
4 News
5 Jayce
7 World News
9 Jimmy Swaggart
11 Wed.: Open Mind
Thu.: Aprende Ingles
Fri.: Rangel Report
Mon.: Tom and Jerry
Tue.: Carrascollendas
H Tue.: Oliver Twist
M Wed.: Movie: Strange
Lady in Town
Fri.: **Movie: Time After**
Time
Mon.: **Movie: Tempest**
Tue.: **Movie: Police**
Academy 3: Back in
Training
S Thu.: The Horrible
Honchos

6:30 a.m.
2 News
4 Before Hours
5 Centurions
9 700 Club
11 Mask
H Thu.: Mom's On Strike
Fri.: Survival Series
S Fri.: Movie: Sesame
Street Presents: Follow That
Bird
Tue.: The Horrible
Honchos
6:45 a.m.
4 News

21 A.M. Weather
7:00 a.m.
4 Today
5 Rambo
7 Good Morning America
11 Heathcliff
21 Nightly Business Report
31 Ohayo! New York
H Wed.: A Winter Story
Mon.: The Get Along
Gang
M Thu.: Movie: Tribute
S Thu.: Faerie Tale
Theatre: The Emperor's
New Clothes

7:30 a.m.
2 Morning Program
5 Defenders of the Earth
9 Straight Talk
11 Wed.-Fri.: Teddy
Ruxpin
Mon., Tue.: GoBots
21 Body Electric
H Fraggie Rock
M Tue.: Movie: Baby
S Wed.: Movie: Return
of the Jedi
Mon.: Valley Forge
Tue.: The Lillith
Summer

8:00 a.m.
5 The Flintstones
11 Wed.-Fri.: GoBots
Mon., Tue.: Galaxy
Rangers
13 Square One TV
21 Sesame Street
H Wed.: Movie: The
Jigsaw Man
Thu.: **Movie: Martin's**
Day
Fri.: **Movie: Door to**
Door
Mon.: **Movie: Breakin'**
Tue.: **Movie: 2010**
M Wed.: Movie: Track
of the Cat
Fri.: **Movie: Return of**
the Jedi
S Thu.: Movie:
WarGames
Fri.: **Movie: Brewster's**
Millions
Mon.: **Movie: Gung**
Ho
Tue.: **Movie: 2010**

8:30 a.m.
5 My Little Pony
9 Romper Room
11 Scooby Doo
13 Mister Rogers'
Neighborhood
M Mon.: Movie: The
Doctor Takes a Wife

9:00 a.m.
2 True Confessions
4 People's Court
5 Brady Bunch
7 Morning Show
11 The Munsters
21 Instructional Television
31 Captain Kangaroo
M Thu.: Movie:
Butterflies Are Free

Tue.: **Movie: Hello,**
Frisco, Hello
9:10 a.m.
13 Sesame Street
9:30 a.m.
2 The Judge
4 Love Connection
5 Leave It to Beaver
9 Zoobilee Zoo
11 F-Troop (except Fri.,
Mon.)
Fri.: Keys to Success
Mon.: What a Country
31 Body Electric
H Wed.: Movie: The
Empire Strikes Back
Mon.: **Movie: Return**
of the Jedi

10:00 a.m.
2 \$25,000 Pyramid
4 Sale of the Century
5 I Love Lucy
7 Jeopardy II
9 My Favorite Martian
11 White Shadow
31 International Television
H Thu.: Cinema
Workshop #1
Fri.: Not Necessarily the
News

Tue.: **Movie: Prime**
Risk
M Wed.: Movie: The
Red Badge of Courage
Mon.: **Movie: Hotel**
S Wed.: Movie: Two
Weeks in Another Town
Thu.: **Movie: Monsieur**
Verdoux
Fri.: **Movie: Home**
From the Hill
Mon.: **Movie:**
Brigadoon
Tue.: **Movie: Bananas**

10:30 a.m.
2 New Card Sharks
4 Blockbusters
5 Bewitched
7 Split Second
9 Abbott and Costello
H Thu.: Movie: Ordeal
by Innocence
Fri.: And Now for
Something Completely
Different
M Fri.: Movie: Born Free

11:00 a.m.
2 Price Is Right
4 Wheel of Fortune
5 One Day at a Time
7 Fame, Fortune, and
Romance
9 Partridge Family
11 Best Talk in Town
31 International Television
M Thu.: Movie: Head
Office
Tue.: Charlie Chaplin:
The Little Tramp

11:30 a.m.
4 Scrabble
5 All in the Family
7 Webster

9 I Dream of Jeannie
11 Good Times (except
Thu., Mon.: Keys to
Success
M Wed.: Movie: Citizen
Kane
S Tue.: Movie: Return
of the Jedi

12 NOON
2 9 News
4 Super Password
5 Hour Magazine
7 Ryan's Hope
11 Sanford and Son
(except Tue.)
Tue.: St. Patrick's Day
Parade (concludes at 4)
31 The Pallisers
H Wed.: Movie: Victory
Thu.: **Movie: Just**
Between Friends
Fri.: **Movie: Code**
Name: Emerald
Mon.: **Movie: The**
Brother From Another
Planet
Tue.: **Movie: The**
Empire Strikes Back
M Fri.: Movie: The Jewel
of the Nile
Tue.: **Movie: Bitter**
Victory
S Wed.: Movie:
Continental Divide
Mon.: **Movie: Lucas**

12:05
S Thu.: Movie: 2010
12:30
2 Young and the Restless
4 Word Play
7 Loving
11 Wed.: Movie: Cry
Blood, Apache (1972). Joel
McCrea.
Thu.: **Special: The**
Rich and Famous 1987
Fri.: **Movie: Smile**
(1975). Bruce Dern.
Mon.: **Movie: The**
Minor Miracle (1983).
John Huston.
M Thu.: Sessions
Backstage
Mon.: **Movie: The**
Detective
S Fri.: Charlie Daniels

12:05
S Thu.: Movie: 2010

12:30
2 Young and the Restless
4 Word Play
7 Loving
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Fri.: **Movie: Smile**
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Mon.: **Movie: The**
Minor Miracle (1983).
John Huston.
M Thu.: Sessions
Backstage
Mon.: **Movie: The**
Detective
S Fri.: Charlie Daniels

1:00
4 Days of Our Lives
5 Value Television
7 All My Children
9 Wed.: Movie: The
Upper Crust (1981). Frank
Gorshin.
Thu.: **Movie: The**
Southern Star (1969).
George Segal.
Fri.: **Movie: Southern**
Double Cross (1973). Judy
Lewis.
Mon.: **Movie: Miss**
Sadie Thompson (1954).
Rita Hayworth.

Tue.: **Movie: Captain**
Lightfoot (1955). Rock
Hudson.
31 Wed.: Mystery! The
Return of Sherlock Holmes
Thu.: Yours for the
Revolution
Fri.: Corazon Aquino:
Welcome to Berkeley
Mon.: Bradshaw on the
Eight Stages of Man
Tue.: Masterpiece
Theatre: Lost Empires
M Thu.: Movie: Yankee
Doodle Dandy

1:30
2 As the World Turns
31 Fri.: Yours for the
Revolution
Mon.: Filmmakers
M Wed.: Movie: Odd
Jobs

2:00
4 Another World
5 Dennis the Menace
7 One Life to Live
31 Wed.: West of the
Imagination
Thu.: Treasure Houses of
Great Britain
Fri.: The Story of
English
Mon.: Managing Our
Miracles: Health Care in
America
Tue.: Pride of Place
H Wed.: Movie: The
Quick and the Dead
Thu.: **Movie: Thank**
God It's Friday
Fri.: Talk Show
Mon.: **Movie: Code**
Name: Emerald
M Fri.: Movie: La Cage
aux Folles 3: The Wedding
Mon.: **Movie: Headin'**
for Broadway
Tue.: **Movie: Track of**
the Cat
S Wed.: Movie: Gotcha!
Thu.: **Movie:**
Brigadoon
Fri.: **Movie: Gung Ho**
Mon.: **Movie: Pretty in**
Pink
Tue.: **Movie:**
Continental Divide

2:30
2 Capitol
5 The Jetsons
11 Superfriends (except
Tue.)
13 Wed.: Justin Wilson's
Louisiana Cookin'
Thu.: Great Chefs of
New Orleans
Fri., Mon.: Frugal
Gourmet
Tue.: Microwaves Are
for Cooking: "Simple
Casseroles"
H Fri.: Movie: Old
Enough

2:30
2 Capitol
5 The Jetsons
11 Superfriends (except
Tue.)
13 Wed.: Justin Wilson's
Louisiana Cookin'
Thu.: Great Chefs of
New Orleans
Fri., Mon.: Frugal
Gourmet
Tue.: Microwaves Are
for Cooking: "Simple
Casseroles"
H Fri.: Movie: Old
Enough

Tue.: Tina Turner:
Break Every Rule
3:00
2 Guiding Light
4 Santa Barbara
5 Silverhaws
7 General Hospital
9 Vegas
11 Smurfs (except Tue.)
21 Lillas, Yoga, and You
31 Wed., Mon.:
Mechanical Universe
Thu.: Educational
Computing
Fri.: The Perkins Family
Tue.: The Adventures of
Sherlock Jones and Proctor
Watson
M Wed.: Movie: Oliver!

3:05
13 Wed.: The Woodright's
Shop
Thu.: People, Pets, and
Dr. Marc
Fri.: Victory Garden
Mon.: Home Seasoning:
"Warm and
Comfortable"
Tue.: A House for All
Seasons

3:30
5 She-Ra
11 Ghostbusters (except
Tue.)
21 Hooked on Aerobics
31 Video Music Box
H Wed.: Movie: Alice's
Adventures in Wonderland
Thu.: Mom's On Strike
Tue.: Oliver Twist
M Thu.: Movie: Around
the World in 80 Days
Fri.: The Max Headroom
Show #5
Mon.: **Movie: Lullaby**
of Broadway

3:40
13 Sesame Street
4:00
2 Divorce Court
4 Donahue
5 He-Man
7 Oprah Winfrey Show
9 Police Woman
11 G. I. Joe
21 Mister Rogers'
Neighborhood
H Fri.: Survival Series
Mon.: Not Necessarily
the News
M Fri.: Movie: Cat
Ballou
Tue.: **Movie:**
WarGames
S Wed.: Movie: Young
and Free
Thu.: **Movie: For**
Heaven's Sake
Fri.: The Rocking Chair
Rebellion
Mon.: Valley Forge
Tue.: The Horrible
Honchos

4:30 2 Superior Court 5 Thundercats 11 Good Times (except Tue.) Tue.: Ghostbusters 21 Square One TV 31 Duchess of Duke Street (except Wed.) Wed.: Moments in Time (cc)	H Thu.: Cinema Workshop #1 Mon.: Gulliver's Travels S Mon.: Welcome Home, Jellybean 4:45 13 Mister Rogers 5:00 2 4 7 News 5 Different Strokes	9 Hart to Hart 11 Alice 21 Sesame Street H Thu.: Movie: The Brother From Another Planet Fri.: Flashback Tue.: Movie: Advice to the Lovelorn M Mon.: Movie: April in Paris	S Fri.: Movie: Sesame Street Presents: Follow That Bird Tue.: The Lilith Summer 5:20 13 Square One TV 5:30 2 News 5 Facts of Life	11 Sanford and Son 31 Wed.: Criminal Justice With Dean Ed Spingarn Thu.: Arts in New York With Leonard Leif Fri.: Albany Tonight Mon.: Insight Tue.: Black Viewpoint With Gasby Greely H Wed.: Movie: The Beniker Gang	M Wed.: Movie: Return of the Jedi S Thu.: The Horrible Honchos Mon.: Jack of Hearts (cc) Tue.: Movie: For Heaven's Sake 5:45 11 News From City Hall H Fri.: Movie: Jaws
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Weeknights, March 11-13 and 16-17

WED., MAR. 11

4:00 2 4 7 News 5 Three's Company 11 Magnum, P.I. 1 Gimme a Break 13 New Jersey News 31 Computer Chronicles 11 Italian programming concludes at 8 S Movie: Pretty in Pink	4:30 5 WKRP in Cincinnati 7 News 1 Benson 3 Nightly Business Report 31 Long Island Report	4:55 9 Bodywatch: "Fat Stuff"	5:00 2 4 7 News 5 M*A*S*H 7 Jeopardy 9 \$100,000 Pyramid 1 The Jeffersons 3 Nightly Business Report 11 How to Raise a Street-smart Kid	5:30 3 Wheel of Fortune 3 New Newlywed Game 3 Current Affair 7 Hollywood Squares 11 Entertainment Tonight 1 News 9 MacNeil/Lehrer 1 Profiles of Nature: "The Hooded Seal"	5:00 11 Magnum, P.I. 11 Special: Highway to Heaven 11 Movie: Butch Cassidy and the Sundance Kid (1969). Paul Newman. 1 Perfect Strangers 1 News 11 Movie: Mirage (1965). Gregory Peck. 1 National Geographic Special: "The Grizzlies" 1 Do Not Enter: The Star Wars 1 Movie: The Empire Strikes Back 1 Movie: The Jesus Christ Story 1 Movie: Bastille 1 Movie: The Empire Strikes Back	5:30 1 Harry 1 Million Dollar Chance a Lifetime 1 Metroline: "Doing Good." Focuses on citizens who are making extraordinary changes to improve the quality of life in their communities.	5:00 1 Movie: Houston Nights (1986). Michael Beck.
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7 Dynasty 9 Movie: A Man Called Intrepid (1979). Part II. David Niven. (Part I, Tue., 3/10 at 9.) 13 National Geographic Special: "The Grizzlies" 21 Movie: Lust for Life (1956). Anthony Quinn, Kirk Douglas. Superb film about the turbulent personal life of the tormented artist, Vincent van Gogh; Oscar for Quinn as Gauguin. 31 First City	10:00 4 Special: Nuclear Power 5 11 News 7 Hotel 31 The Kunitz Report N Movie: Salvador	10:05 13 Celebrating a Jazz Master: Thelonious Sphere Monk H Movie: A Nightmare on Elm Street S Movie: Return of the Jedi	10:30 11 News 31 Risking It All	11:00 2 4 7 News 5 Joan Rivers 9 Carol Burnett 11 Odd Couple 31 War and Peace M Movie: Stripper	11:30 2 Adderly 4 Tonight Show 7 Nightline 11 Cannon 11 The Honeymooners 21 TV Classics	11:40 M Movie: The Quick and the Dead	11:45 13 Masterpiece Theatre: Lost Empires	12 MIDNIGHT 5 Kojak 7 Nightlife 11 Star Trek 21 Long Island Report	12:05 a.m. N Ballad of the Little Soldier	12:30 a.m. 4 David Letterman 7 New Dating Game 9 Entertainment Tonight S Movie: Honey	12:35 a.m. M Movie: Le Sex Shop	12:40 a.m. 2 Movie: Parole (1981). James Naughton.
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12:50 a.m. N Movie: Blood Wedding	1:00 a.m. 5 I Love Lucy 7 Movie: Then Came Bronson (1969). Michael Parks. 9 Joe Franklin Show 11 Twilight Zone	1:20 a.m. H Movie: The Clairvoyant	1:30 a.m. 4 11 News 5 Get Smart	2:00 a.m. 2 News 4 Ask Dr. Ruth 5 Movie: Separate Tables (1958). David Niven, Wendy Hiller, Deborah Kerr. Stunning performances in this story of a group of lonely people at an English seaside hotel; Oscars for Niven and Hiller. 9 Movie: Love Letters (1945). Jennifer Jones. 11 Twilight Zone S Movie: Gotcha!	2:10 a.m. M Movie: Emmanuelle 4	2:30 a.m. 4 Crosswits 11 Twilight Zone	3:00 a.m. 4 Sally Jessy Raphaël 7 The Avengers 11 Keys to Success H Movie: Victory	3:30 a.m. 4 Here's Lucy 11 Movie: Charlie Chan and the Golden Eye (1948). Roland Winters.	3:35 a.m. M Movie: Mountaintop Motel Massacre	4:00 a.m. 4 Ben Casey 7 Tales of the Unexpected 9 Movie: Visions of Death (1972). Barbara Anderson. S Movie: Pretty in Pink	4:06 a.m. 5 Make Room for Daddy	4:30 a.m. 7 Tales of the Unexpected	5:00 a.m. 4 Here's Lucy 7 Card Sharks 11 One Step Beyond H Movie: Fatal Attraction	5:10 a.m. M Movie: Breakthrough	5:30 a.m. 4 Here's Lucy 7 Morning Stretch
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9 11 News THU., MAR. 12	6:00 2 4 7 News 5 Three's Company 9 Magnum, P.I. 11 Gimme a Break 13 New Jersey News 21 Bodywatch: "The Knowing Nose." 31 Italian programming (concludes at 8)	6:30 5 WKRP in Cincinnati 7 News 11 Benson 13 Nightly Business Report 21 Long Island Report M The History of White People in America S All the Years	6:55 13 Wild America: "Ringtailed Rascals"	7:00 4 2 News 5 M*A*S*H 7 Jeopardy 9 \$100,000 Pyramid 11 The Jeffersons 21 Nightly Business Report H Movie: Berry Gordy's The Last Dragon M Movie: To Sir With Love	S Movie: Fairie Tale Theatre: The Emperor's New Clothes	7:30 2 Wheel of Fortune 4 New Newlywed Game 5 Current Affair 7 Hollywood Squares 9 Entertainment Tonight 11 News 13 MacNeil/Lehrer 21 Profiles of Nature: "The Loon"	8:00 2 The Wizard 4 Cosby Show 5 Movie: Game of Death II (1981). Bruce Lee. 7 Our World 9 News 11 Movie: The Pink Panther Strikes Again (1976). Peter Sellers. 21 This Old House 31 Ascent of Man N Movie: Le Joli Mai S Movie: 2010	8:30 4 Special: Family Ties 9 Million Dollar Chance of a Lifetime 13 Currents: "Sex: Fear and Freedom in the '80s." An examination of the influence of AIDS on homosexual and heterosexual encounters.	9:00 2 Simon & Simon 7 The Colbys
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9 Movie: A Man Called Intrepid (1979). Part III. Michael York. (Part I, Tue., 3/10 at 9.) 13 Benny Goodman: Let's Dance, a Musical Tribute. The music of the man who ushered in the era of swing with his clarinet; guests include Rosemary Clooney, Frank Sinatra, and Bobby Short. 31 Masterpiece Theatre: Lost Empires H Movie: Code of Silence M Movie: After Hours	9:30 4 Cheers 21 Mystery!: The Return of Sherlock Holmes	10:00 2 Knots Landing 4 L.A. Law 5 11 News 7 20/20 31 Mystery!: The Return of Sherlock Holmes N Movie: Modern Times S Movie: WarGames	10:30 11 News 21 Masterpiece Theatre: Lost Empires	11:00 2 4 7 News 5 Joan Rivers 9 Carol Burnett 11 Odd Couple 13 Peter, Paul and Mary: 25th Anniversary 31 War and Peace H The Hitchhiker M A Gospel Session	11:30 2 College Basketball: NCAA Tournament—First Round 4 Tonight Show 7 Nightline 9 Cannon 11 The Honeymooners 21 TV Classics: Two for the Money H Movie: Just Between Friends	12 MIDNIGHT 5 Kojak 7 Nightlife 11 Star Trek 21 Long Island Report N Movie: A Private Function S Caesar's 20th Birthday Celebration	12:05 a.m. M Movie: My Chauffeur	12:30 a.m. 4 David Letterman 7 New Dating Game 9 Entertainment Tonight	1:00 a.m. 5 I Love Lucy 7 Movie: Games (1967). James Caan.
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9 Joe Franklin Show 11 Twilight Zone	1:25 a.m. H Movie: Bloodline	1:30 a.m. 4 11 News 5 Check It Out S Movie: Impulse	1:45 a.m. M Movie: My Man Adam	2:00 a.m. 2 News 4 Ask Dr. Ruth 5 Movie: Diary of a Madman (1963). Vincent Price. 9 Movie: A Woman's Vengeance (1948). Charles Boyer. 11 Twilight Zone	2:30 a.m. 4 Crosswits 11 Twilight Zone	3:00 a.m. 4 Sally Jessy Raphaël 7 The Avengers 11 Keys to Success	3:10 a.m. S Movie: Monsieur Verdoux	3:15 a.m. M Movie: Used Cars	3:25 a.m. H Buddy Hackett II	3:30 a.m. 4 Here's Lucy 11 Lifestyles of the Rich and Famous	4:00 a.m. 4 Ben Casey 5 Make Room for Daddy 7 Tales of the Unexpected 9 Movie: Act of Violence (1949). Van Heflin.	4:30 a.m. 7 Tales of the Unexpected 11 One Step Beyond H Movie: Joshua Then and Now	5:00 a.m. 4 Here's Lucy 7 Card Sharks 11 One Step Beyond	5:15 a.m. M The History of White People in America S Movie: For Heaven's Sake	5:30 a.m. 4 Here's Lucy 7 Morning Stretch 9 11 News	FRI., MAR. 13	6:00 2 4 7 News 5 Three's Company 9 Magnum, P.I. 11 Gimme a Break 13 New Jersey News
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TELEVISION

21 Microwaves Are for Cooking
31 Italian programming (concludes at 8)
M Movie: *The Gods Must Be Crazy*

6:30
5 WKRP in Cincinnati
7 News
11 Benson
13 Nightly Business Report
21 Long Island Report
S Movie: *Bananas*

6:55
13 Sneak Previews

7:00
2 **4** News
5 M*A*S*H
7 Jeopardy
9 \$100,000 Pyramid
11 The Jeffersons
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Profiles of Nature: "Life in a Pond"

8:00
2 Special: *The Magic of David Copperfield*
4 Amazing Stories
5 Movie: *Three Wishes for Jamie* (1986). Jack Warden.
7 Webster
9 News
11 Movie: *The One and Only* (1978). Henry Winkler.
21 Nature: "The Shadow of Fujisan"
31 Movie: *Doctor Who*
H Movie: *The Final Countdown*
M Movie: *Salvador*
N Movie: *Sylvia*
S Brothers (cc)

8:30
4 Amazing Stories
7 Special: *The Beach Boys—25 Years Together*
9 Million Dollar Chance of a Lifetime
13 Wall Street Week
S It's Garry Shandling's Show

9:00
2 Dallas
4 Miami Vice
9 Movie: *Alvarez Kelly* (1966). William Holden.
13 James Stewart: *A Wonderful Life*
21 Movie: *The Teahouse of the August Moon* (1956). Marlon Brando. Good comedy of U.S. Army troops trying to rehabilitate an Okinawan village; Brando is terrific.
S Movie: *Brewster's Millions*

10:00
2 Falcon Crest
4 Crime Story
5 **11** News
7 Starman
11 Movie: *Highlander*
M Movie: *The Hitcher*
N Movie: *Straight Through the Heart*

10:30
11 News

10:45
31 Blake's Seven

11:00
2 **4** **7** News
5 Joan Rivers
9 Carol Burnett
11 At the Movies
13 Movie: *Harvey* (1950). James Stewart, Josephine Hull. Classic comedy of a man who has a six-foot invisible rabbit as a companion; Hull won an Oscar for her delightful performance; Stewart at his best.
S Movie: *Friday the 13th Part V: A New Beginning*

11:30
2 College Basketball: NCAA Tournament—First Round
4 Tonight Show
7 Nightline
9 Cannon
11 The Honeymooners.
21 Wall Street Week
N The Locust

11:45
M Movie: *Brazil*

11:55
H Not Necessarily the News

12 MIDNIGHT
5 Dream Girl U.S.A.
7 Nightlife
11 Star Trek
21 Washington Week in Review
N Movie: *Overlord*

12:25 a.m.
H Movie: *Bad Boys*

12:30 a.m.
4 Friday Night Videos
5 Star Search
7 New Hot Tracks
9 Entertainment Tonight

12:45 a.m.
S Movie: *Gung Ho*

1:00 a.m.
9 Joe Franklin Show
11 Runaway With the Rich and Famous

1:30 a.m.
5 Solid Gold
11 News

2:00 a.m.
4 News
7 Movie: *Haunted Palace* (1963). Vincent Price.
9 Saturday Night Live
11 Twilight Zone
M Movie: *To Live and Die in L.A.*

2:30 a.m.
2 Movie: *The Jewels of Death* (1976). Rich Jaeckel.
4 Crosswits
5 Movie: *Born to Win* (1971). George Segal.
11 Twilight Zone
H Bob Goldthwait

2:45 a.m.
S Movie: *Into the Night*

3:00 a.m.
4 Sally Jessy Raphael
9 Saturday Night Live
11 Movie: *Charlie Chan and the Sky Dragon* (1949)

3:30 a.m.
2 Strike It Rich
4 Music City USA
H Movie: *Only When I Laugh*

3:40 a.m.
7 Movie: *Shame, Shame*

on the Bixby Boys (1979). Monte Markham.

4:00 a.m.
2 Strike It Rich
4 Hit City
9 The Saint
M Movie: *Salvador*

4:25 a.m.
5 Make Room for Daddy

4:30 a.m.
2 Newsmakers
4 Here's Lucy
11 One Step Beyond

4:50 a.m.
S The Rocking Chair Rebellion

5:00 a.m.
2 Movie: *The Deadly Dream* (1971). Lloyd Bridges.
4 Ben Casey
9 News
11 U.S. Farm Report

5:30 a.m.
7 Branded
9 **11** News
H Flashback

MON., MAR. 16

6:00
2 **4** **7** News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Hometown
31 Italian programming (concludes at 8)
H Movie: *The Jigsaw Man*
S Movie: *Gung Ho*

6:30
5 WKRP in Cincinnati
7 News
11 Benson
13 Nightly Business Report
21 Long Island Report

6:55
13 Wild America: "The Man Who Loved Bears"

7:00
2 **4** News
5 M*A*S*H
7 Jeopardy
9 \$100,000 Pyramid
11 The Jeffersons
21 Nightly Business Report
M Movie: *By the Light of the Silvery Moon*

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Baseball: Mets vs. Cincinnati
11 News
13 MacNeil/Lehrer
21 Profiles of Nature: "Birds of the Arctic Tundra"
H Fraggles Rock

8:00
2 Kate & Allie
4 ALF
S Special: *Lifquest: The Hidden Addict*
7 MacGyver
11 Movie: *The Thorn Birds* (1983). Part I of V. Richard Chamberlain.
21 Adventure. New eight-part series about the exploits of modern-day adventurers around the world.
31 Tenko
H Movie: *Return of the Jedi*

N Movie: *Always*
S Comedy Spotlight

8:30
2 My Sister Sam
4 Valerie
13 Great Performances: "Irving Berlin's America"

9:00
2 Newhart
4 Movie: *In Love and War* (1986). James Woods. True story of a man's eight-year ordeal as a POW and his wife's political struggle to bring him home.
5 Special: *The America's Cup Story*
7 Movie: *We Are the Children* (1986). Ted Danson. The lives of an idealistic doctor and a brash journalist are changed by the famine in Ethiopia.

9 Nature of Things
21 New York Screening Room
M Movie: *The Glass Bottom Boat*
S Movie: *Pretty in Pink*

9:30
2 Designing Women

10:00
2 Cagney & Lacey
5 **11** News
13 Piaf: *I Regret Nothing*. Singer Edith Piaf's life is recalled through rare films, photographs, and interviews with Charles Aznavour and Yves Montand; narrated by Louis Jourdan.
21 Legacy in Limbo. Buffy Sainte-Marie hosts this program which examines the controversy surrounding the Museum of the American Indian in New York City.
31 The Women's Decade: Beyond Beginnings
N Movie: *Dear Maestro*

10:15
H Movie: *Police Academy 2: Their First Assignment*

10:30
9 **11** News

10:40
S Celebrity Closeups

11:00
2 **4** **7** News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
21 Monty Python's Flying Circus
31 War and Peace
M Movie: *Rambo: First Blood Part II*
S Caesar's 20th Birthday Celebration

11:30
2 Simon & Simon
4 Tonight Show
7 Nightline
9 Cannon
11 The Honeymooners
21 TV Classics: *Masquerade Party*

11:45
13 Mystery!: *The Return of Sherlock Holmes*
H Not Necessarily the News

12 MIDNIGHT
5 Kojak
7 Nightlife

11 Star Trek
21 Long Island Report
N Movie: *Salvador*

12:15 a.m.
H Movie: *Code Name: Emerald*

12:30 a.m.
4 David Letterman
7 New Dating Game
9 Entertainment Tonight

12:40 a.m.
2 Movie: *Remembrance of Love* (1982). Kirk Douglas.
M Movie: *Raw Courage*
S Movie: *Lucas*

1:00 a.m.
5 World Vision
7 Movie: *The Ghost and Mrs. Chicken* (1966). Don Knotts.
9 Joe Franklin Show
11 Twilight Zone

1:30 a.m.
4 **11** News

1:55 a.m.
H Movie: *Joshua Then and Now*

2:00 a.m.
2 News
4 Ask Dr. Ruth
5 Movie: *At War With the Army* (1951). Dean Martin.
9 Movie: *Escape* (1980). Timothy Bottoms.
11 Twilight Zone

2:15 a.m.
M Movie: *Vision Quest*

2:30 a.m.
4 Crosswits
11 Twilight Zone
S Movie: *Honey*

3:00 a.m.
4 Sally Jessy Raphael
7 The Avengers
11 Keys to Success

3:30 a.m.
4 Here's Lucy
11 Movie: *Paris When It Sizzles* (1964). William Holden.

3:55 a.m.
H Movie: *Mata Hari*

4:00 a.m.
4 Ben Casey
5 Make Room for Daddy
7 Tales of the Unexpected
9 Movie: *Foreign Exchange* (1969). Robert Horton.
S David Steinberg

4:05 a.m.
M Movie: *Mountaintop Motel Massacre*

4:30 a.m.
7 Tales of the Unexpected

5:00 a.m.
4 Here's Lucy
7 Card Sharks

5:05 a.m.
S Jack of Hearts

5:30 a.m.
4 Here's Lucy
7 Morning Stretch
9 **11** News

5:35 a.m.
S Welcome Home Jellybean

TUE., MAR. 17

6:00
2 **4** **7** News
5 Three's Company
9 Magnum, P.I.

11 Gimme a Break
13 New Jersey News
21 Newton's Apple
31 Italian programming (concludes at 8)
M Movie: *Time Bomb*

6:30
5 WKRP in Cincinnati
7 News
11 Benson
13 Nightly Business Report
21 Long Island Report

6:55
13 Nature Watch

7:00
2 **4** News
5 M*A*S*H
7 Jeopardy
9 \$100,000 Pyramid
11 The Jeffersons
21 Nightly Business Report
H Road to the Superfight
S The Paper Chase

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Profiles of Nature: "Mountain Goats"

8:00
2 Spies
4 Special: *Matlock*
5 Movie: *Blame It On Rio* (1984). Michael Caine.
7 Who's the Boss? (cc)
9 News
11 Movie: *The Thorn Birds* (1983). Part II. Richard Chamberlain. (Part I, Mon., 3/16 at 8.)
21 Nova: "Confessions of a Weaponeer"
31 To Live for Ireland
H Movie: *Spiker*
M Movie: *Police Academy 3: Back in Training*
N Movie: *Man Under Suspicion*
S Movie: *Return of the Jedi*

8:30
7 Growing Pains
9 Hockey: Rangers vs. Philadelphia
13 The Best of Wild America: "The Babies"
31 The Music of Ireland. Filmed on location in Ireland's lake region and featuring musician, Josie McDermott.

9:00
2 Movie: *Murder by the Book* (1986). Robert Hays.
7 Moonlighting
21 Remember When: "G Team Go!" Examines sports in America from football to tennis, focusing on the superstars and their sup salaries.
31 Bergerac

9:30
M Movie: *Cat Ballou*

10:00
4 Hill Street Blues
5 **11** News
7 Jack and Mike
13 Good Time Rock 'n' Roll
21 Managing Our Mirac Health Care in America
31 Solo. British comedy.
H The Hitchhiker

0:15
Movie: Bastille

3:30
News
Open All Hours
Tina Turner: Break every Rule
Brothers

1:00
4 7 News
Joan Rivers
Odd Couple
Monty Python's Flying Circus
St. Paddy's Day Special: The St. Patrick's Day Parade from Ireland, seen for the first time outside the Emerald Isle.
It's Garry Shandling's Show

1:30
T.J. Hooker
Tonight Show
Nightline
Cannon
The Honeymooners
TV Classics: Beat the Clock
Movie: The Empire Strikes Back

M Movie: A Breed Apart
S Movie: Continental Divide

11:35
13 The Everly Brothers

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
24 Long Island Report
N Movie: Parting Glances

12:30 a.m.
4 David Letterman
7 New Dating Game
9 Entertainment Tonight

12:40 a.m.
2 Movie: Goldie and the Boxer (1979)

1:00 a.m.
5 I Love Lucy
7 Movie: Bridger (1976), Dirk Blocker.
9 Joe Franklin Show
11 Twilight Zone

1:05 a.m.
M Movie: Gimme an "F"

1:20 a.m.
S Movie: The Cotton Club

1:30 a.m.
4 11 News
5 Get Smart

1:40 a.m.
H Movie: A Nightmare on Elm Street

2:00 a.m.
2 News
4 Ask Dr. Ruth
5 Movie: Dr. Blood's Coffin (1961), Hazel Court.

9 Movie: The Fighting O'Flynn (1949), Douglas Fairbanks Jr.
10 Forgotten Children of the '80s

2:30 a.m.
4 Crosswits

2:50 a.m.
M Movie: Le Sex Shop

3:00 a.m.
4 Sally Jessy Raphael
7 The Avengers
11 Movie: Born Again (1978), Dean Jones.

3:15 a.m.
H Movie: The Imagemaker

TELEVISION

3:30 a.m.
4 Here's Lucy
5 Movie: Friday the 13th Part V: A New Beginning

3:50 a.m.
5 Make Room for Daddy

4:00 a.m.
4 Ben Casey
7 Tales of the Unexpected
9 Movie: The Spy Killer (1969), Robert Horton.

4:25 a.m.
M Movie: Bitter Victory

4:30 a.m.
7 Tales of the Unexpected

4:50 a.m.
H Movie: Rock and Rule

5:00 a.m.
4 Here's Lucy
7 Card Sharks
11 One Step Beyond

5:10 a.m.
S Movie: 2010

5:30 a.m.
4 Here's Lucy
7 Morning Stretch
9 11 News

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Sunday Brunch

7 Days A Week

SAT., MAR. 14

00 a.m.
New Wilderness
Young Edition
New Dating Game
David Toma Show
Tom and Jerry
Movie: Treasure of the Ur Crowns
Movie: Return of the Li

30 a.m.
Patchwork Family
Here's Lucy
World Tomorrow
Hee Haw!
Face-off
Josie and the Pussycats
Movie: Sword of Leon

10 a.m.
Cliffwood Kids
Popeye
Wild Kingdom
New Jersey People
Superfriends

10 a.m.
Young Universe
Hickory Hideout
Wonderama
Kids Are People Too
In Depth
Photon

0 a.m.
Berenstain Bears
Kissyfur
Woody Woodpecker
The Wuzzles
Hispanic Horizons
Movie: Sherlock Holmes and the Pearl of the South (1944), Basil Rathbone.
Adam Smith's Money
Sesame Street
Movie: Odd Jobs

0 a.m.
Wildfire
Gummi Bears
Rainbow Brite
Care Bears Family
Meet the Mayors
Wall Street Week

S Movie: The House of the Seven Hawks

9:00 a.m.
2 Muppet Babies
4 Smurfs
5 Popples
7 Flintstone Kids
9 Voyagers
13 Washington Week in Review (cc)
21 America: The Second Century
H Movie: A Chorus Line

9:30 a.m.
5 Get Along Gang
11 Keys to Success
13 One-on-One
M Movie: The Aurora Encounter

10:00 a.m.
2 Pee-wee's Playhouse
5 Wrestling Challenge
7 Real Ghostbusters
9 Street Hawk
11 Soul Train
13 G.E.D. Preparation
21 Focus on Society
31 Body Electric

10:30 a.m.
2 Teen Wolf
4 Alvin
7 Pound Puppies
13 G.E.D. Preparation
31 Know Zone
S Movie: Master of Ballantrae

11:00 a.m.
2 Galaxy High
4 Foofur
5 Movie: The McMasters (1970), Burl Ives.
7 Bugs Bunny and Tweety
9 Wrestling Spotlight
11 Women's Wrestling
13 Tony Brown's Journal
21 Economics U.S.A.
31 Sherlock Jones and Proctor Watson
H How to Raise a Street-Smart Child
M Movie: The Heavenly Kid

11:30 a.m.
2 Story Break
4 Punky Brewster

7 All New Ewoks
13 Open Mind
31 The Perkins Family

12 NOON
2 College Basketball: NCAA Championship Tripleheader (concludes at 7)
4 Lazer Tag Academy
7 Weekend Specials
9 Black Sheep Squadron
11 Wrestling
13 American Playhouse: Eleanor—In Her Own Words. Lee Remick.
21 Gourmet Cooking (cc)
31 Video Music Box
H Movie: Out of Africa
S Movie: Continental Divide

12:30
4 Kid Video
7 Health Show
M Movie: Antarctica

12:35
21 This Old House

1:00
4 Fight Back
5 Movie: Black Sabbath (1964), Boris Karloff, Mark Damon.
7 American Bandstand
9 Baseball: Mets vs. Boston
11 Movie: Atom Age Vampire (191), Robert Berta.
13 The Arlo Guthrie Show
31 All About TV

1:10
21 The Frugal Gourmet: "Wine Specialties" (cc)

1:30
4 Irish Magic, Irish Music
7 Ebony/Jet Showcase
31 Cityscope

1:45
21 The French Chef: "Pot au Feu"

2:00
7 Skiing: American Classic

31 World TV Presents
S Movie: The Adventures of Huckleberry Finn

2:20
21 The Magic of Oil Painting

2:30
4 Tennis: Chrysler Women's Doubles Championships
M Movie: Gremlins

2:55
21 Last Chance Garage

3:00
5 Movie: When Taekwondo Strikes (1977), Angela Mao.
7 Professional Bowlers
11 Twilight Zone
13 Great Moments From Nova
H Movie: Spies Like Us

3:30
11 Puttin' On the Kids
21 Motorweek

3:45
9 Kiner's Korner

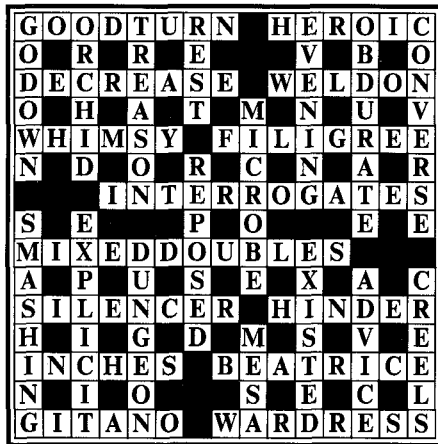
4:00
9 Greatest American Hero
11 Puttin' On the Hits
31 Great Decision 87
S Celebrity Coseups

4:05
21 The Woodwright's Shop

4:30
4 Golf: Hertz Bay Classic
7 Wide World of Sports
11 Dance Fever
31 European Journal
M Movie: Odd Jobs
S Movie: The Empire Strikes Back

4:45
13 National Geographic Special: "The Grizzlies"
21 This Old House
H Road to the Superfight

5:00
5 Mission: Impossible



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- 9 Wrestling
11 One Big Family
31 Country Express

5:25
21 Brainstormers

5:30
11 What a Country
31 Right to Know

5:45
H Movie: Iron Eagle

5:55
18 Nature: "In the Shadow of Fujisan"
21 Austin City Limits

6:00
4 7 News
5 What's Happening Now?

9 Bosom Buddies
11 Fame
31 Images/Imágenes
M Movie: Die Laughing

6:30
4 7 News
5 Small Wonder
9 New Gidget
31 In Black and White

6:35
S Movie: Return of the Jedi

6:50
18 Nova: "The Miracle of Life"

7:00
2 News
4 Strictly Business
5 9 to 5
7 Siskel & Ebert & the Movies
9 It's a Living
11 Tales From the Darkside
21 Lawrence Welk: Television's Music Man. Kathy Lennon hosts this nostalgic look at the man who created America's longest-running television variety show; includes vintage film clips and interviews with former cast members.
31 Looking East

7:30
2 Wheel of Fortune
4 Throb
5 Ted Knight Show
7 Everything You Wanted to Know About Taxes...
9 Mama's Family
11 Charles in Charge
31 Japan, the Living Tradition

8:00
2 World Figure Skating Championships. Current U. S. Ladies Champion, Jill Trenary, defending World Champion, Debi Thomas, and former World Champion and Olympic gold medalist Katarina Witt will battle it out in one of the most exciting championships in years; live coverage.
4 Facts of Life
5 Movie: Now, Voyager (1942). Bette Davis, Claude Rains. Classic soap about a spinster who is brought out of her shell by a psychiatrist; Oscar-winning music by Max Steiner.
7 Sidekicks
9 News
11 Movie: The Quiet Man (1952). John Wayne, Maureen O'Hara.

18 Mystery!: The Return of Sherlock Holmes
31 Upstairs, Downstairs
H Movie: Rocky IV
M Movie: A Breed Apart

8:05
N Movie: Vengeance Is Mine

8:30
4 227
7 Sledge Hammer!
9 House Calls
21 James Stewart: A Wonderful Life. Tribute to one of America's most beloved and respected actors. Hosted by Johnny Carson, this special includes interviews with Gene Kelly, Katharine Hepburn, Carol Burnett, and many others.

9:00
2 Movie: Prison for Children (1986). John Ritter.
4 Golden Girls
7 Ohara
9 Movie: Advance to the Rear (1964). Glenn Ford.
31 Movie: Mother Teresa (1986). Moving portrait documenting the courageous life and work of the 1979 Nobel Peace Prize winner.
S Movie: Fool for Love

9:05
18 Mystery!: The Return of Sherlock Holmes

9:30
4 Amen
H The Hitchhiker
M Movie: Hot Target

10:00
4 Hunter
5 News
7 Spenser: For Hire

10:05
18 Film on Film Special: "The Spencer Tracy Legacy—A Tribute by Katharine Hepburn"
H Tina Turner: Break Every Rule

10:30
5 Black News
11 News
21 No Nukes! Top rock stars performed in this 1979 concert which made a statement against nuclear energy; performances by Bruce Springsteen, the Doobie Brothers, and others.
31 Eye on Dance: "Modern in Ballet." Mark Morris and Lar Lubovitch discuss ballet and dance companies.
N Movie: Stripper

11:00
2 4 7 News
5 Movie: The Possession of Joel Delaney (1972). Shirley MacLaine.
9 Benny Hill
11 Movie: Rio Grande (1950). John Wayne, Ben Johnson.
M Movie: Emmanuelle 4
S Movie: Gimme an "F"

11:15
H Movie: Wildcats

11:30
4 Saturday Night Live
7 News

9 Movie: Man Eaters Are Loose (1978). Tom Skerritt.

11:45
2 Movie: Kate McShane (1975). Anne Meara.
7 Movie: Two Minute Warning (1976). Charlton Heston.

12 MIDNIGHT
18 Movie: Pat and Mike (1952). Katharine Hepburn, Spencer Tracy.
N Movie: The Gods Must Be Crazy

12:25 a.m.
M Movie: Lifeforce

12:45 a.m.
S Movie: The Empire Strikes Back

1:00 a.m.
4 Ask Dr. Ruth
11 Twilight Zone

1:05 a.m.
H Movie: F/X

1:15 a.m.
5 Movie: The Vampire Lovers (1970). Peter Cushing.

1:30 a.m.
2 News
4 Off the Wall
9 MTV Top 20 Video
11 Twilight Zone

2:00 a.m.
4 Dancin' to the Hits
11 News

2:10 a.m.
M Movie: Up the Academy

2:15 a.m.
2 Strike It Rich

2:30 a.m.
4 The Week in Country Music
9 Saturday Night Live
11 Movie: Treasure of Teyopa (1974). Gilbert Roland.

2:45 a.m.
2 Strike It Rich

2:50 a.m.
7 Movie: W. C. Fields and Me (1976). Rod Steiger.
S Movie: Continental Divide

3:00 a.m.
4 Movie: The Human Monster (1940). Bela Lugosi.
H Young Comedians All-Star Reunion

3:15 a.m.
2 Strike It Rich

3:30 a.m.
9 Saturday Night Live

3:40 a.m.
M Movie: A Breed Apart

3:45 a.m.
2 Movie: The Keegans (1976). Judd Hirsch.

4:05 a.m.
H Movie: Youngblood

4:30 a.m.
9 Return of the Saint
11 F-Troop

4:35 a.m.
S The Wonderful World of Wombles

5:00 a.m.
7 Guns of Will Sonnett

11 Insight
5:15 a.m.
M Maxtrax #29

5:30 a.m.
7 New York Views
9 11 News

SUN., MAR. 15

6:00 a.m.
2 Community
5 Hour of Power
7 Greatest Sports Legends
9 In Depth
11 Christian Science Monitor
H Sometimes I Don't Like My Mother
M Movie: The Jesse Owens Story
S The Exchange Student

6:30 a.m.
2 Young Universe
4 Joy of Gardening
7 11 Christopher Close-up
9 New Jersey People

6:45 a.m.
11 Davey and Goliath

7:00 a.m.
2 Way to Go
4 Fantastic World of Hanna-Barbera
5 Jimmy Swaggart
7 Faith for Today
9 Face-off
11 Gospel Hour
H This One for Dad
S Barn Burning

7:30 a.m.
2 For Our Times
7 This Is the Life
9 Meet the Mayors
18 Sesame Street
H Movie: The Beniker Gang

8:00 a.m.
2 Today's Business
5 Focus on Britain
7 Insight
9 Point of View
11 Ever Increasing Faith
21 The Perkins Family
31 Italian programming (concludes at 2)
S Movie: Cold River

8:30 a.m.
5 9 Sunday Mass
7 Tiempo
18 Mister Rogers' Neighborhood
21 The Real Adventures of Sherlock Jones and Proctor Watson

9:00 a.m.
2 Sunday Morning News
4 Visions
5 A Discussion With Mayor Koch
7 Showcase of Homes
9 Oral Roberts
18 Inhumanoids
21 Wonderworks: "The Last Warhorse"
H Fraggle Rock
M Movie: Westward th Women

9:05 a.m.
18 Sesame Street

9:30 a.m.
4 Positively Black
5 Leave It to Beaver
7 World of Photography
9 World Tomorrow
11 Jen

11 Movie: The Goonies
10:00 a.m.
4 Essence
5 World of Disney
7 America's Top Ten

TELEVISION

9 Hour of Power
11 Photon
5 Movie: Just Between Friends

10:05 a.m.
20 To the Manor Born

10:10 a.m.
13 National Geographic Special: "The Grizzlies"

10:30 a.m.
2 Face the Nation
2 McLaughlin Group
7 Hollywood Close-up
11 Keys to Success

0:40 a.m.
2 Mother and Son

1:00 a.m.
2 Community
4 Meet the Press
5 Movie: Tarzan's Magic Fountain (1949). ex Barker.
7 News Conference
9 New Gidget
11 F-Troop
11 Movie: Hollywood Cavalcade

1:15 a.m.
3 Nova: "The Miracle of life"
3 Agony

1:30 a.m.
2 Newsmakers
2 News Forum
2 David Brinkley
3 Movie: Bohemian Girl (1936). Laurel and Hardy. The boys are members of gypsy caravan and adopt an abandoned girl who turns out to be a princess.
11 Movie: Abbott and Costello in the Navy (1941)
11 Movie: White Nights

1:50 a.m.
1 The Fall and Rise of Reginald Perrin

2 NOON
2 College Basketball: ICAA Championship tripleheader (concludes 7)
1 First Estate
3 The Paper Chase

2:15
1 Movie: Paris Holiday (1958). Bob Hope.

2:25
1 Film on Film Special: The Spencer Tracy legacy—A Tribute by Katharine Hepburn
1 Nature: "In the shadow of Fuji-san"

2:30
1 Headlines on Trial
1 Business World

3:00
1 Today in New York
1 Skiing: American Classic
1 Basketball: Knicks vs. Boston
1 Movie: Mutiny on the Bounty (1963). Marlon Brando.
1 Movie: Fletch
1 Movie: The Catered Fair

3:30
1 1987 British Record Awards
1 Lawrence Welk: Television's Music Man

3:00
1 Racing: Atlanta 00"

31 World TV Presents (Chinese programming)
11 Movie: Murphy's Romance

2:15
13 Movie: Hit! (1973). Billy Dee Williams.

2:25
13 Ernie Kovacs: Television's Original Genius

3:00
21 Brainstormers
21 Washington Week in Review

3:00
11 Movie: Agatha
11 Movie: King David

3:30
4 Fight Back
9 House Calls
21 Movies, Musicals, and Vincente Minnelli: Liza Remembers. Liza Minnelli takes viewers on a sentimental journey recalling the life and work of her father, director Vincente Minnelli.
31 Ask Congress

4:00
4 Golf: Hertz Bay Classic
9 Your Choice for the Film Awards
31 Tony Brown's Journal
11 Movie: Cocoon

4:10
13 Benny Goodman: Let's Dance, a Musical Tribute

4:30
31 World Chronicle

5:00
5 Kojak
11 Fame
21 Great Moments From Nova
31 Hello Jerusalem
11 Movie: The Jesse Owens Story
11 Barn Burning

6:00
4 7 News
5 Movie: Juggernaut (1974). Richard Harris.
9 Police Story

6:15
11 Movie: Iceman (1984). Timothy Hutton. Fascinating science-fiction film about a Neanderthal man who is found frozen and brought back to life by scientists.
31 U.S. Nippon Newscope
11 Fraggle Rock
11 Movie: WarGames

6:05
13 James Stewart: A Wonderful Life

6:15
31 Business Nippon

6:30
4 7 News

6:45
31 Newscope Special
11 Barbra Streisand: One Voice

7:00
2 60 Minutes
4 Our House
7 Disney Sunday Movie (cc)
9 Entertainment This Week
21 Doctor Who
31 Japanese Theatre

8:00
2 Murder, She Wrote

4 Rags to Riches
5 Solid Gold
9 David Toma Show
11 Lifestyles of the Rich and Famous
13 Nature: "America's Wild Horses"
31 Marie Curie
11 Movie: Police Academy 3: Back in Training
11 Movie: La Cage aux Folles 3: The Wedding
5 Movie: Just Between Friends

8:05
11 Movie: Limelight

8:30
9 Face-off

9:00
2 Special: The People's Choice Awards
4 Movie: Stepford Children (1986). Barbara Eden, James Coco. Drama of a family that moves to a small town where perfection is required.
5 Star Search
7 Movie: Cannonball Run II (1984). Burt Reynolds.
9 New Jersey People
11 Run Away With the Rich and Famous
13 Masterpiece Theatre: Silas Marner
21 The Hitch-hiker's Guide to the Galaxy
31 Bradshaw on the Eight Stages of Man

9:30
9 In Depth
11 Getting Rich Your Way
21 Blake's Seven
31 Filmmakers
11 Bruce Willis
11 Movie: Fletch

10:00
5 11 News
9 Straight Talk: "Voices for the Disabled"
31 Window on World TV: "Minitrip"
5 Movie: Conan the Barbarian

10:30
5 Sports
11 At the Movies
21 Mystery! The Return of Sherlock Holmes
11 Movie: Jagged Edge
11 Movie: Beyond the Walls

11:00
2 4 7 News
5 Taxi
5 World Tomorrow
11 Odd Couple

11:05
13 The Power of Excellence With Tom Peters—The Forgotten Customer. Management guru Tom Peters hosts an in-depth discussion about customer services before a studio audience.

11:15
2 News

11:30
5 Value Television
7 News
9 It Is Written
11 The Honeymooners
21 Nanny
11 Movie: Porky's Revenge

11:45
2 7 Sports

12 MIDNIGHT
2 Rockford Files
4 Sports Machine
7 Movie: The Fall of the House of Usher (1960). Vincent Price.
9 Jimmy Swaggart
11 Star Trek

12:15 a.m.
11 Movie: Alice in Wonderland
5 Movie: 9½ Weeks

12:30 a.m.
4 Heroes: Made in the U.S.A.
5 Mission: Impossible
11 Movie: The Quick and the Dead

1:00 a.m.
2 Peter Gunn
4 Circle of Fear
9 Joe Franklin Show
11 Tales From the Darkside

1:05 a.m.
11 Movie: Night Patrol

1:30 a.m.
2 Mr. Lucky
5 Check It Out
11 News

1:40 a.m.
7 Movie: Yellowbeard (1983). Madeline Kahn, Marty Feldman.

2:00 a.m.
2 News
4 Visiones
5 Christian Children's Fund
9 Movie: Who? (1973). Elliott Gould, Trevor Howard.
11 Wall Street Journal Report

2:10 a.m.
11 The Prince's Trust All-Star Rock Concert

2:15 a.m.
5 Movie: King David

2:30 a.m.
4 First Estate
5 St. Jude's
11 Movie: The Bloody Fight (1977). Alan Tang.

2:35 a.m.
11 Movie: Stripper

3:15 a.m.
11 Movie: Wild Geese II

3:30 a.m.
7 Guns of Will Sonnett

4:00 a.m.
7 Tales of the Unexpected
9 Return of the Saint

4:10 a.m.
11 Movie: La Cage aux Folles 3: The Wedding

4:15 a.m.
5 Barn Burning

4:30 a.m.
7 Tales of the Unexpected
11 Twilight Zone

5:00 a.m.
7 Card Sharks
9 News
11 One Step Beyond

5:10 a.m.
11 Movie: Black Moon Rising

5:15 a.m.
5 Movie: WarGames

5:30 a.m.
4 Here's Lucy
7 Morning Stretch
9 11 News



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California Gentleman—33, intelligent, attractive, 5'10", slim, athletic, runs major business. Moving to NYC and wishes to meet a lovely NYC lady, 24-32. Photo and bio. NYM F246.

Widower, Jewish, 67—Into Wodehouse, hurber, Dickens. Wishes to hear from lady, 48-60, attractive, curvaceous. For old movies, theater, dining. Bad vision in the eye via WWII. Note. NYM P561.

lazel-Eyed, Pretty, Blond—Young lady, early 30s, who loves to have fun. Seeks successful, Jewish, sensitive and handsome man with a sense of humor, 30 to early 40's, 5'8" plus, non-smoker. Photo, must. NYM C382.

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nce-In-A-Lifetime Find—Pretty, smart, professional, very kind, warm, honest, wish female, 34. Seeks a romantic, optimistic, successful man who has a strong sense for love and family. Never married. Photo. NYM P525.

ill, Handsome And Tres Revved—Want wishes to meet equally sublime kick, ready for exhilarating "twin" relationship. Self-made, globe-trotting, active, articulate, tactile, enthusiastic, late 30's. NYM P534.

othing For The Woman I Love—If I will do anything for me. Professional male, 27, seeks woman who - as I do - makes lover's happiness first priority in life. loves intensely, gives all, craves physical affection, needs to nurture and be nurtured, enjoys silly "lovers' play" and the intimacy as deep as the sea. If you like tennis, movies, plays, comedy, baseball games, weekends at country lakes and quiet evenings cuddling in front of television, so much the better - but not necessary. If we have the rest, we can make it work. I'm 5'10", 160, with a decent face and excellent body. Photo appreciated. NYM P536.

Looking For An 8 to 10—(Not dress size - gorgeous!) Unafraid, bright, 20-30 plus woman (fire but no smoke). Grew up with mother and sister who were models (this is not a competition) - I can appreciate a woman with both inner and exterior beauty. I am handsome, trim and muscular (6' at 175), 44 (scratch 10 years off in appearance). Not shallow (if you would gather that from topic sentence), but sensitive and attentive (I'll be listening to you even when you're not talking). Warm to burning (never predictable and just give me that look), creative and successful (with the freedom that comes with it), energy plus (you won't be sitting for...starters, better put your dance shoes on call and clean the cobwebs off your SCUBA), expensive tastes, simple joys, endless laughs (and you've heard it all before). Take another look...nothin' vague or inflated here, just aware and wanting to connect (with right person), for serious relationship, best friend and lover, marriage, children and continuing to live life with zest. To the special woman who may answer this: personals are not the greatest of arrangements but - as I've found - work, friends, going out seldomly produces any real magic. Where chance and nerve end (mine too), seek out your impulse and unconventional grain - maybe we could at least talk (my phone - yours). Recent photo (direction, not rejection). Your court, your serve. NYM P570.

Romantic Surgeon, Multimillionaire—Seeks his Juliet, to share love, laughter and an incredible forever-after. I'm funny, slender, very handsome, Jewish, 30's, elegant and love cuddling, art, sports and travel. You're a sensuous, ravishing, sensitive lady, 20's, tallish, non-smoking. No reply without note/photo. NYM C489.

Occasionally Sensitive—Usually honest, ridiculously handsome, often serious male, 35. Seeks woman of piercing intellect and quiet beauty, under 34. Photo required; x-rays and fingerprints optional. NYM P541.

Pretty, Female Professional—Never been married, seeks single Donald Trump type, 40, marriage. NYM C496.

Jamie Lee Curtis Type—Doll-like features, naturally stunning, feminine, traditional, sweet non-NY type. Seeks warm, protective traditional male, no-nonsense type, for relationship. Photo appreciated. NYM C438.

Rich But Lonely—Recent widower, young 59, retired industrialist, good-looking, tall, fit. Wishes to meet mature lady who enjoys theater, ballet, travel...the good life. Only your soul need be beautiful. NYM A648.

New England-Raised—Midwest-educated, attractive female, 36, good sense of humor, down-to-earth, active, sensitive. Wishes to enjoy the arts, racquetball, Wall Street and more with similar male. Note/photo appreciated. NYM P558.

Cream-Of-The-Crop Girl—Jewish, 24, seeks cream-of-the-crop guy, Jewish, ambitious, 23-29, non-smoker, great-looking, honest, caring. Photo a must! NYM F247.

Northern NJ Entrepreneur—Late 30's, egregious, solvent. Like fast cars, fast motorcycles, fast women. I smoke, drink and occasionally stay out all night. Seek classy female contemporary for lifestyle modification. NYM P507.

Rich Pretty Lady—Seeking Jewish MD/lawyer/businessman, 36-49. NYM A611.

Vivacious, Green-Eyed, Blond—Wall Street professional wants you to share my zest for life. I am: 29, attractive, outgoing and athletic. You are: 26-36, Jewish, handsome, tall, athletic, ambitious and a romanticist at heart. Note/photo/photo, a must. NYM A612.

Pretty And Witty—Smart and sassy corporate tax lawyer, 32, seeking my match. Must love NYC, movies, food, conversation. Photo/phone. NYM A616.

Pot O' Gold—Irish-Catholic lady, 28. Pretty, fit, 5'9", blue eyes, wee bit shy, creative, into sports, art, etc. Seeks love of my life: tall, sincere, educated, athletic man with sense of humor. Note/photo. NYM A619.

Caring, Sensitive, Monogamous—Athletic, attractive, thin, introspective Jewish professional, sometimes lawyer, with sense of humor and self perspective. Seeks smart, fun, gorgeous, warm, non-smoking (25-33) woman with great figure, for friendship, love, family. Note/photo, essential. NYM P516.

One Plus One—Can equal more than two if you are an attractive, intelligent, sensitive lady, 38-48, who likes travel, theater, art and sports and is interested in meeting a successful professional in his 50's with similar interests. Note/photo/photo - photo absolutely required. NYM P517.

Law Student At 44—Petite, attractive woman, unusual, funny, financially and intellectually independent, well-traveled, many interests. Planning to save the environment while tap dancing in my spare time. Looking for an interesting man with whom to create a new life. NYM W090.

Art Therapist—36, bright, incisive, attractive, seeks a warm, communicative man for a real relationship. Photo nice, sanity, sensitivity, sense of humor, nicer. NYM A650.

No Games—Very attractive, slim, warm, Jewish Manhattanite. Sincerely looking to meet the right man for marriage. If you are 38-46, honest, smart, successful, with the capacity to enjoy life we may be able to find happiness together. Photo/bio, please. NYM P560.

Stylish Christian Blond Lady—5'10", educated, non-smoker, shy but adventurous. Seeks man, 33-45, 6' plus, with cultured tastes and solid values. NJ/NY okay. POB 1461, Summit, NJ 07901.

Attractive, Sophisticated, Cultured—Lady of 42, who believes the unexamined life is not worth living. Seeks her successful, sensual Jewish male counterpart. NYM P501.

No Big Words—Just a loving and lovable, German-born and educated woman, looking for companionship of that special man, young 58-68. NYM C405.

Dashing Venture Capitalist—26-year-old Harvard Magna Cum/Columbia MBA. Enjoys Europe - especially London, art deco and fine food. Seeks fun, sophisticated woman, for romance and dancing till dawn. Photo. NYM P503.

Absorbing, Attractive, Articulate—Professional woman, mid thirties, interested in psychology, music and films enthusiast, cyclist, cooking buff. Seeks unmarried, confident, comfortable, caring, communicative man who feels ready for a relationship. NYM A609.

Beautiful, Slim, 5'9" Brunette—30, warm, athletic, Jewish, Ivy-educated lawyer. Seeks caring, intelligent, self-confident, attractive male with good sense of humor and interest in social issues who also thinks this process is absurd but worth the risk to meet someone special. Please send photo; will exchange. NYM P506.

Holly Golightly—Tired of breakfast alone. If you are over 5'10" and under 50, bring the croissants. NYM C439.

I'll Do This—To meet a nice guy. Very pretty, slim, Jewish female, 28, vibrant, athletic, sincere, sense of humor, seeks Jewish male counterpart: handsome, successful, tall, 28 plus. A nice guy won't finish last with me! Photo. NYM A649.

Successful Professional Male—Jewish, 41, never married. Enjoys travel, movies and quiet evenings home. Looking for mature woman, 32-38 who is caring, thoughtful, open-hearted, not religious and has no dependents. Send note/phone. NYM P557.

Handsome, Strong, Athletic—28, Jewish professional, seeks slim, down-to-earth woman, who is fun, caring and adventurous. NYM W124.

Former Semi-Princess—Witty, pretty, smart and sexy. Seeks prince of a man with humor and grace, 48-58. NYM C440.

Gay Woman—Very pretty, feminine, Jewish attorney, seeks only similar quality lady, 25-35. NYM C441.

Want To Lunch With Kurosawa—At Orso? Me too. Let's meet first. I'm 37, divorced male. Photo, please. NYM A651.

Dynamic Boston Boychical—36, tall and handsome yacht broker, seeks very attractive, Jewish female ready for commitment. Bio/photo/phone. NYM A652.

Stop Here—31, adorable, successful woman - who loves to laugh, wants to meet professional Jewish guy who's into sports, movies, Haagen Dazs and prefers his jeans to his suit. Note/photo. NYM A635

Handsome, Successful Male—Graphic artist, born 9/27/46, ex-hippie who enjoys rural living. I am well-read, curious, straightforward, health-conscious, like to cook, share a bottle of champagne by the fire and a sensuous lover. I'm serious about my personal growth and if you are an independent, caring woman between 32-42, who wants someone to grow with and a committed relationship, please reply with letter/photo. NYM A636.

Handsome Southerner, 36—Tall, lean, secure, self-confident, career-oriented and fun-loving, smoker and drinker. I am looking for an intelligent, attractive, sexy woman for fun, romance - and who knows what? Photo/phone. NYM C444.

Non-New Yorker—45, 5'10", Jewish professional, affectionate, together, non-smoker, seeks slim, attractive, unpretentious, Jewish female, 35-45, for growth/good times being ourselves. NYM A653.

I've Just Read This Week's Personals—And was amazed. The amazement is how anyone could convey oneself and what one is looking for in one paragraph. And here I am making an attempt. I'm Italian, 48, own very successful business in NY, financially and emotionally secure, live on the east side, summer house on LI, winter travel, warm places, love life, people and truly appreciate what life is. Missing is that someone special to share it with. I seek a lady, 35 plus, attractive, warm, bright, sensitive, sense of humor and has the capacity to share it. Someone who is looking for someone special and can be special to me. Appreciate bio/recent photo/phone. NYM A654.

Optimistic Open-Hearted Optometrist—Loving, Jewish lady, 29, 5'6", 115 lbs, very attractive, seeks sincere, sensitive, successful, never-married Jewish man, 5'10" plus, 28-37, for fun and future family. Photo/bio. NYM A655.

Successful, Jewish, Queens Man—55, well-mannered, warm, looking for a special lady, 43-55, to talk to, to listen to and with whom to share this portion of life. NYM A656.

Successful Male Executive—35, Jewish, fun-loving, intelligent, sensitive, romantic, enjoys the serenity of the country and culture and fun of the city, seeks female to share honest, caring, loving, lasting relationship. Phone. NYM A657.

80's Lady—With strong 50's influence, seek tall, Christian, male exec for relationship. I'm 44, 5'11", financially secure, attractive. Need humor, kindness, love of life to match mine. Would like to travel, build a life with someone and sit home some nights watching TV, eating take-out Chinese. Phone/photo. NYM W133.

Successful, Petite Woman—Who loves opera and travel, seeks successful, ambitious, humorous, Jewish man, 40-55, who loves dogs, doesn't mind smoking and enjoys Manhattan lifestyle. NYM A659.

Spontaneity, Mischief, Even Romance—Attractive Manhattan white man, 39, seeks eventual permanence with pretty, slim, intelligent black woman, 27-36. Photo/phone/note. NYM W125.

European Flight Attendant—5'8", blond, very attractive, seeks dynamic, fun, successful man, 45-60, for travel and romance. Note/photo. NYM A658.

"I Feel So Funny—Doing this, are you sure it's okay?" "Yes, now write the ad." "Can't I just sit at a bar and wait for some lady to smile at me?" "No, write the ad." "Okay, here goes." I'm a successful magazine editor, 42, that has traveled around the world. I have an orchestra full of friends that fulfill most of my symphonic needs, but I would like to have one special person to hold hands with on a quiet walk at night. I am a man of the 60's looking for a relationship of the 80's. The woman of my dreams has a perennial smile from confidence within herself. NYM W127.

Single Father, 44—Seeks woman with special combination of physical and inner qualities. Should be woman who makes most of physical self. She must be honest, open, in touch with her feelings, and have a sense of humor compatible with mine. Good if she's intelligent, vulnerable, sensitive and compassionate. Would "affectionate, caring and unpretentious" be asking too much? I'm 6'1", 180, look between Redford and Dangerfield and have varying degrees of above qualities. A photo (of you) would be a plus. NYM P562.

Charming British Import—Seeks witty, affable, slim gent, 48-60. NYM P563.

Dynamic Redhead—Will get man, 26-36. I'm Jewish, athletic, funny, sexy and spirited. If you're my dream date, send photo/ bio please. NYM P564.

Businessman Looking—For partner in life. I'm 40, 5'8", 165 lbs, Jewish, non-religious, divorced and sincere. Like traveling, city and country living, racquetball. She should be 25-40, slim; height and religion do not matter. Note/photo/phone. NYM W128.

Cultured, Athletic, Aware—Independent businessman, 44, cyclist, sailor, music lover, theatergoer. Seeks non-smoking woman, 30-40, with similar virtues, who's still "running against the wind". Note/ photo/phone helpful. POB 740, NYC 10156.

Eclectic Romantic (NYC)—Tall, trim, Harvard grad, 46. Seeks non-smoking, 30 plus, idealist who likes books, music, travel, outdoor activity and herself. Photo helpful. NYM P566.

Outrageous, Cover Girl Looks—25, Jewish professional desires a successful man. Note/photo/photo. NYM W134.

An Elegant NJ Christian Lady—Who has it all; attractive, lovely, fiftyish, classy and trim, petite redhead, warm and cheerful, seeks gentleman, stable, secure and successful for serious relationship. Bio/ phone/photo. NYM A660.

Very Pretty, Sincere, Serious—Caring, intelligent, single Jewish female, 31, has varied interests. Seeks tall, handsome, single, successful Jewish male (28-36). Bio/photo/phone. NYM P571.

Good-Looking, Intelligent—Enthusiastic. Enjoys arts, dining, NY Times, laughter, NY/NJ, Jewish; seeks established, interesting, kind man, 45-55. NYM C442.

Affectionate, Romantic Male—Successful antiquarian, 6', 34, have been called handsome, travels frequently to Europe, enjoys the movies, walking about Manhattan, dining out and in. Has much to give. Seeks woman who is warm, bright, sane, sensual and attractive. Note/photo, please. NYM W126.

Need A Change?—Handsome, managing partner, consulting field, early 40's. Seeks attractive, intelligent and sensual woman, 25-38. Photo/photo/note. NYM C443.

Manhattan Woman Wanted—Very pretty, slim, under 5'5", long hair, 30's, Jewish - by good-looking, successful businessman, 43, 5'6", 140. NYM P559.

Do You Dream—Of sailing peacefully towards a small beach on a tropical island with the warmth of the sun on your body? Of skiing down the side of a mountain and bundling together to keep warm afterwards? Of sitting in front of a warm fire listening to quiet music while raindrops fall quietly outside? Of all the things you have to offer if only you could find the right man? I am a very charming and attractive dark-haired, blue-eyed, professional Jewish male, 30, 5'10", funny, multitalented, widely traveled and very secure. You are exceptionally feminine, romantic, intelligent, emotionally stable, preferably professional and you want your dreams to be our reality. NYM W129.

If You Are—A sincere male, professional/educated/fun, you're in luck! I'm the beautiful, vivacious, successful Italian female, 27, you've been looking for! NYM W135.

Cuddly, Short, Lovable—Half wild, white lady, multilingual. Loves city, country, sports. Seeks non-smoker, 35-45, gentleman with sense of humor for serious relationship. Phone/photo helps. NYM P572.

Very Good-Looking, Athletic—Male, media exec, 30, MBA, Jewish. Seeks pretty, slim, bright, down-to-earth, together female. Photo! NYM W136.

Spring Training—Mets and Yanks are ready, are you? I'm 28, athletic, 6'1" handsome, Jewish, outgoing and a super friend. If you're cute, huggable and like Chinatown, Woo-Woo's, new friends and lots of fun, then let's meet. NYM C445.

Educated, Successful Jewish Male—58, enjoys classical music, libraries, museums, films. Seeks woman who enjoys same, lives in Manhattan, likes to cook and does not smoke. NYM C446.

Premier, Waspy, Winsome Women—The romance begins when I quicken your pulse and excite your imagination. 38, great looks. Smart. Assertive. Worldly and wise. Would like to be fascinated by a handsome suitor with superior traits, achievements and a life style of bliss. A well-dressed man who knows what he wants. Come share my splendor. NYM C447.

Strictly Sincere—Jewish male, 38, good-looking, seeks an interesting, family-oriented woman, your kids a plus, please be 5'4" or under. NYM C452.

The Beauty Of Success—A beautiful woman and a handsome, successful man go together. I am an Italian-American executive, 43, 5'11", slim and elegant. Comfortable in a tux or jeans and enjoy both. I seek my counterpart for an exciting, romantic and sincere relationship. She should be slim, bright and beautiful, 28-39, without children and possess a true sense of honesty, class and wit. Home phone and photo essential. NYM W130.

Oriental RN, 35—Seeking man under 40 for dining out, theater, sports, dancing. Note/photo/phone. NYM P567.

You Are A Manhattan Femme—25-34 exquisite, eye-catching good looks, intelligence and wit. But NYC can be a grind - good men are hard to find and, while you are successful, becoming a corporate nurse is not a thrilling idea. So right now an adoring husband and baking cookies sounds very appealing. Well, a photo and note will get you a date with a very attractive man. NYM P568.

Habla Espanol?—Female, 41, 5'8", in central NJ, likes country music, movies jogging and travel. Seeks tall, kind, energetic, non-smoking male for a possible lasting relationship. Spanish-speaking : plus! NYM W131.

TV Anchorwoman—Tall, willowy, early 30's, gentle. Seeking very intelligent, financially successful male, ready for marriage and children. Letter/photo. NYM P569.

Handsome Company President—Mature 29, athletic, Jewish, owns waterfront condo and 26' sailboat, enjoys sports and needs to stay active. Seeking a warm, attractive, classy, athletic lady, who wants fun and the chance for a high quality long-term relationship. Note/photo/phone, please. NYM W132.

Red-headed, Bon Vivant—South American, handsome, Jewish, successful, well established businessman and violin player, 39, 5'9", 150 pounds, non-smoker, living in undeveloped Andean country, frequently visiting USA. Seeks, for serious respectable relationship: slim, sophisticated, very attractive, preferably brunette, 24-30, cultured, economically at socially same as me. Free to travel at eventually live in both countries, to enjoy life at its fullest. World music festivals and friends in social, cultural and diplomatic circles. Please send note/photo. NYM C448.

Successful Gentleman—Handsome, athletic, adventurous, caring. Physically I enjoy sports, theater, cinema, travel and weekends in the country. Seeking a woman, age 30-40, who will share a good life with me. Non-smoker. No photo/phone, please. NYM A661.

Manhattan Physician—52, 6', athletic, aesthetic, enjoys arts, movies, would like to meet attractive, intelligent, Manhattan woman for serious relationship. Photo essential. NYM C449.

Very Good-Looking Male—Ambitious, sincere, athletic, successful executive, 6', 178, blue eyes, dark hair. Seeks a very attractive, slender, intelligent woman substance to share a warm, loving, quality relationship, potentially leading marriage, family and gracefully grow old together. Letter, full-length photo must! NYM C453.

Lovely, Petite—Quality, Jewish Lady seeks sincere, substantial, quality man, 37-65. Note/phone. NYM C450.

No Kidding—Unique, pretty, fun-loving female dentist with a sense of humor, 35", 28, whose interests include travel, tennis and cards. Seeking sensitive Jewish professional with charm and charisma who is optimistic about the future. Bio/photo/phone. NYM C451.

ady Veterinarian—Enjoys x-country king and snowmobiling. Seeks successful, interesting, educated, happy, single white male. 40-50, non-smoker, photo referred. POB 116, Demarest, NJ 07627.

it/Trim, Not Slim—39-year-old, successful PR executive and single mom, lives in NJ and works in NYC. Wishes to meet quality man, 39-45, financially and mentally secure. A real nice guy, sensitive and caring, non-smoker, possessing upper sense of humor, willing to walk over hot coals for special lady, likes movies, dining, outdoors, hand-holding, long walks, cuddling and children. Photo/note requested. NYM W141.

Warm, Sincere, Harvard MBA—(No this is not an oxymoron), 31. Seeks smart, attractive, warm and sincere professional woman. Note/photo, please. NYM P578.

Tired Of Saying No—To the wrong men. Very attractive, bright, 28, Jewish fashion designer, seeks a confident, intelligent, funny non-smoker she can say yes to. Photo. NYM W142.

Wanted—Best friend and lover, to mid 30's. I am successful, enthusiastic and active and my interests include folk dancing, NY, movies, travel. Looking for long-term, monogamous relationship with an intelligent, energetic, caring man. NYM P579.

Exceptional, Beautiful Blond—28, witty, unpretentious, loving, classy, professional with great sense of humor. Seeks handsome Jewish male to warm my heart. Photo/phone. NYM W143.

Wonderful Wall Street Woman—48, warm, funny, feminine - seeks man of character, passion, intellect and, most of all, an unquenchable sense of humor. DB 2235, Church St. Sta., NYC 10008.

Looking For Something Serious—30, 10", Jewish, NJ, JD, handsome, enjoys music, sports, theater. Seeks attractive, sensual Jewish woman, 27-32, NJ preferred, for romance and friendship. Note/photo/phone. NYM W145.

Real Estate Woman—33, blue-eyed, beautiful and shapely, seeks soulmate. I've a good sense of humor, a gentle inner and strong traditional Jewish values. I enjoy life in New York from the 1st Village to Lincoln Center and want to share it with an attractive and successful Jewish man, 30-45, who knows what he wants out of life. Note/photo. NYM 146.

Sophisticated Lady—With style and guts. 50's, slim, cultured and giving. Enjoys travel and the arts. Seeks successful, quality Jewish man. NYM P580.

Der Anyone?—Join me and my family for Passover. Jewish male professional, seeks female to share good and bad times. Easygoing, athletic and sense of humor a must. NYM 594.

Looking For Ms. Right—I'm a 27-year-old, 5'9", 175, good-looking, self-employed, jewelry designer/manufacturer. Looking for good looks and a great personality in a Jewish female. Must be under 30 years old, non-smoker, who can feel comfortable in diamonds and also loves her Levi's. Send photo and phone. Will respond to all replies. NYM C454.

Very Attractive Brunette—Slim, shapely, 5'3", Jewish, 43. Likes piano, classical music, jogging, fitness, movies, books. Seeks stimulating, financially secure, non-smoking male for romance, commitment. NYM P573.

Single Jewish Female—NJ scientist, 40's, loves animals and music. Hobbies: breeding fish and stereo equipment. Seeks compatible male. NYM P574.

Looking For Romance—And adventure? So am I. This attractive, vivacious and friendly lady would like to meet a Christian man, 35-45, to explore the same. NYM C455.

Nice, Professional Woman—27, pretty, divorced, Protestant, who didn't know dating would be so difficult. Aren't guys supposed to do the asking? Seeking nice, normal guy. Photo/phone. NYM C456.

Graphic Artist/Photographer—36, 5'9", 170 lbs, non-smoker, happy but aching to find the right woman to complete the picture. We have compassion, generosity, humor, a few truly close friends, a love for travel, books, film, music (Prokofiev to the Pretenders). We are presentable, affectionate, healthy, gentle, competent, playful and circumspect. Photo/letter please. I will respond in kind. NYM P575

Professional Male, 41—Loves children, formula car racing and is an expert skier. Seeks woman with similar interests for long-term relationship. POB 235, Irvington, NY 10533.

Female TV Executive—Extremely attractive, slim, 33, with vivacious personality, intelligence and plenty of wit. Wishes to meet Jewish male, 32-40, professional, handsome, compassionate with a good sense of humor. Let's share movies, culture, fine dining, the Mets - all the normal things in life. Note/photo/phone. NYM W137.

Chicken Soup And Charm—Pretty, vivacious, cultured lady, seeks appreciative, successful male, 50 plus. NYM P576.

Attractive NJ Man—42, Jewish, open, caring, tall, PhD, never married. Seeks very bright, open, trim, non-smoking NJ/ NY woman for marriage and family. Sense of humor indispensable. Photos and testimonials worthless. NYM W138.

Cowgirl From Another Planet—Single white female, beauty, brains, depth, humor. Independent, successful. Loves art, comedy, city, country. Fit, playful, caring, 5'8", 30. Seeks spirited, enterprising, affectionate, single white male, 30-36, takes good care of himself, has a positive outlook. Phone/photo. NYM W148.

Just Another Pretty Blond?—True...Add brains, wit, talent, fun-loving, shapely, feminine with lot's of love, 40. Lives NYC, desires romantic, caring, successful man, 42-55, unencumbered with discriminating taste and sophisticated, exciting lifestyle. Looking for serious quality relationship! NYM C476.

All-American Lady—A rare blend of breeding, brains and beauty, 42. I am a slim, dynamic, very pretty brunette, recently divorced professional lady with a high degree of integrity, self-confidence, a warm smile and good sense of humor. I am looking for an attractive professional man who "has his life together". If you are an intelligent, sensitive, very positive, successful Jewish male with a sparkle in his eye and a love of life and who enjoys the outdoors as well as serious moments, please reply. NYM P577.

Hi-Tech Exec—32, Japanese, classy, 5'3", intelligent, cute, sexy, vivacious, varied interests. You are a non-smoker, 32-40, 5'10" plus, successful, fit, witty, warm-hearted male. For friendship/romance. Photo/bio/phone. NYM W139.

Pretty, Blond, Soft Green Eyes—34, Jewish, professional, very successful entrepreneur, loves NYC life, would like to meet a very handsome, slim man with similar background and qualifications for a committed relationship. Photo/phone. NYM C457.

Extremely Handsome—Music-loving, romantic, tall white lawyer, 34, seeks bright black or Latin beauty, 23-32. Photo/phone. NYM C458.

Renaissance Woman—Warm, spontaneous, often pretty, 50's. Seeks man of warmth, humor and intellect to share classical music, a world view, long walks, talks and the Sunday Times. NYM P595.

Jewish Male, 33—Aquarian professional. Seeks Jewish female, preferably Pisces, 26-34, to enjoy each others' company and virtues. Photo is helpful. NYM P582.

Every Man's Dream In NJ—Seeks one special male counterpart. I'm a tall, thin, gorgeous blond, early 30's, very bright, successful, sincere, fun-loving, real Jewish, no princess! Loves: jeans, cooking, watching TV, sports and hanging with friends. Photo/phone a must. NYM P583.

Wanted: Irish-Looking, Outdoorsy—Trim, honest woman. Successful investment professional, 43 (looks younger), 5'9", trim, curly brown hair (Gary Carter look-alike), divorced, two daughters, non-religious Jew, who is adventurous, sensitive, easygoing, likes to laugh and is committed to an outdoor life. Seeking attractive, trim, athletic, sensitive, non-game-playing woman, 30 plus, who enjoys tennis, skiing, golf, white-water rafting, travel and home-cooked meals. Freckles, a plus. Photo, required. NYM C460.

Entrepreneur, Wasp—50, bright, loves learning, athletic, outdoor and city person. Seeks a lady to match. Bio and photo please. NYM P584.

Classy, Petite Gal—Seeks 40-55, classy, professional man who is not intimidated by her dynamic, independent personality. Photo/phone, a must. NYM C463.

Good Times Plus—For the man who is my equal: adventurous, attractive, funny, sexy, bright, good-hearted, non-smoker. Also prefer previously married father, 42-55. NYM P585.

Artistic, Refined—City sweetheart seeks heavy-duty, cultured Jewish gent for huge happy home, lots o' land, dozen dogs/ horses (maybe ducks, bunny rabbits too), blue (pink?) booties. NYM W150.

Affectionate Man Available—36, 5'8", unpretentious, honest, faithful, romantic, athletic and fit. Looking for that one special woman. NYM C462.

Am I Asking Too Much?—29-year-old, handsome Jewish male who recently decided not to settle, looking for naturally beautiful or cute woman who's down-to-earth yet up in the sky, owns a pair of Levi's, knows how to shoot a lay-up and doesn't care if her sneakers get dirty, athletic and slim. Gumby fan a real plus. Yes I have qualities, but would you believe I'm shy? Photo a must - even from Woolworths. Note/phone. NYM P586.

Down-To-Earth—Level-headed business person, early 40's, 5'8", 150 lbs. Seeking to meet fun-loving, successful business-oriented woman between 30-40, for a one-to-one, meaningful relationship. Note/photo/phone. NYM C464.

Successful Businessman—Single, white, no interest in the singles scene. Looking to find a mature, attractive woman, 50-60, for weekend companionship, travel, fine dining, enjoying the finer things in life. Note/photo/phone please. NYM P587.

Attractive, Professional, Sincere—Female, 39, good personality. Seeks considerate, nice-looking man, 35-44, for fun, friendship and perhaps romance. Photo/phone. NYM C466.

Good-Looking, 53-Year-Young—Jewish Manhattanite, 6'3", warm and sensitive. Seeks a down-to-earth woman, non-smoker, 39 plus, who is comfortable in jeans. Photo/bio/phone. NYM P588.

Long Legs and Pretty Too—Bright NJ lady, 41, tall, slim. Seeks easy-going professional man, 6' plus, for friendship and romance leading to commitment. Letter/photo. NYM C467.

Sincere, Adventurous—Jewish, slim, MBA, 5'9", 32, enjoys skiing and traveling. Seeks bright, fun-loving, cute female. Note/photo/phone. NYM W147.

Long Cool Woman In A Black Dress—31, 5'9", lots of initials after last name. Seeks tall, centered, bright, athletic man, 28-35, who cultivates the child in him to cope with reality. Tell me of the jewels you carry in your heart. Dormant herpes a plus. Phone and list of your top ten. NYM P589.

Nice Lady—Classy, bright, tall, mid-50's, Jewish woman, avid traveler, loves the Knicks, enjoys Manhattan arts and country walks, brunch and good conversation. Seeks successful, intelligent, warm, non-smoker, easygoing man. For friendship/romance. Note/phone. NYM P590.

Wealthy, Handsome, Wise—Jewish man, 49, 5'9", executive, well-liked, mature, athletic. Seeks beautiful, slim, educated, outstanding female, 33-45. Photo required. NYM P591.

Born On 5 July 1946—Or on 16 May 1961? Female? Maybe these things work. NYM C468.

Divorced Physician—47, 6'2", likes good conversation, museums, tennis, walking and unicorn tapestries. NYM C469.

Closeness, Candor, Constancy—Attractive, professional Jewish woman, seeks male counterpart, 50's, for love, laughter and life enhancement. NYM C486.

STRICTLY PERSONALS

Divorced White Male—49, 6'1", 190 lbs, dirty blond hair, blue eyes, seeks divorced white female, 25-40, for special relationship. Children no problem. Photo/phone, a must. POB 74, Bowling Green Sta., NY 10274

Searching—For a compatible and flexible woman, for friendship and solid relationship. Must be understanding (I have a hearing loss), sensitive and generally easy-going. If you are bright, petite, trim and have a good soul write (address necessary) with recent photo. I am a writer, 39, bright, attractive, 5'6", blond hair, green eyes and lives in Manhattan. All responses answered. NYM C477.

Handsome, Successful Gentleman—59, 6'1", 210 lbs, warm, secure, articulate, sharing, caring, sense of humor, enjoy dancing, golf, tennis, movies, dining, walks, quiet evenings and traveling. Searching for very trim, very pretty lady, 45-55. Bio/photo, a must. NYM A665.

Professional, Adventurous, Handsome—30-year-old Jewish male, Manhattanite, seeking special NYC female. I am athletic, enjoy working out, skiing and sailing on my boat. If you are attractive, sincere, athletic and interested in romance, send a note/phone/photo - appreciated. POB 6517, NYC 10128.

Truth In Advertising—Agency Senior VP, female, 34, with superbrain, looks, contagious laughter and outrageous dance moves, seeks one special male for love and romance. NYM C478.

Successful European Businessman—32, 5'8", looking for a slim, blond lady, 22-26, well dressed and educated, that enjoys travel, theater, good restaurants and the good life of NY. Bio/photo. NYM A666.

Former Apple-Cheeked—Mid-Westerner turned dazzling Manhattan lawyer. Seeks warm, humorous, bright male, 30-45, to share long walks, the Sunday Times, cozy corner tables, movies, ballet and spectator sports. If this slice of the Big Apple wets your appetite send note/phone/photo. NYM C479.

Classy, Leggy Blond—Seeks long-term affection. I'm 26, slim, 5'7", big blue eyes and a real sweet smile. You're a bright, athletic professional, Jewish man who's business minded but loves to laugh and share life's passions. Photo. NYM A667.

Handsome, Athletic, Professional—29, 5'11", looking for female counterpart. Seeks attractive, outgoing, witty woman who is not afraid to laugh at the world or herself. Must enjoy the great outdoors and the finer things in life. Note/photo/phone. NYM C480.

Star Trek, The Mets And La Boheme—Petite brunette with gray-green eyes, 31, divorced, wants a man who enjoys baseball and making me smile. NYM A668.

Unpretentious—Well-educated, Jewish, 35, 5'9", seeks a professional, caring, young Jewish woman, 25-33. Let's share friendship and romance while building a lasting relationship. NYM C481.

Ultra Successful Man—Who knows how to treat a woman. Seeks that beautiful, stylish lady with lots of class to share permanent happiness. I'm trim, good-looking, 5'9", young 60, look 45. Let's meet - we'll complement each other. Note/photo, a must. NYM C500.

Tall, Statuesque, 32-Year-Old—Very pretty Jewish female, seeking male counterpart who is marriage-minded and has his own business. He should be kind, clean-cut (no beards), have traditional values and a fine character. If you're 33-40, and never married, please respond with note/photo. NYM C470.

Successful Buyer For Men's Apparel—35, white, enjoys travel, movies, dancing, cozy nights, suburbs. Seeks female, 23-32, who wants children and marriage, honest, sincere and not a time-waster. Photo/phone/bio. NYM P592.

NYC Executive—Seeks down to earth, sensitive, attractive female, 35-45, for intimacy, excitement and meaningful relationship, but not marriage. Send note/photo/phone. POB 895 Midtown Sta NYC 10018.

Likeable Research Executive—Divorced, good-looking, 51, 6'2", trim, Jewish. Gentle, warm, easy to be with, good sense of humor. Loves animals, outdoors, most Lincoln Center activities. Definitely a one-woman man with serious intentions. Hopeful of a sharing, honest friendship. Photo greatly appreciated and returned absolutely. NYM W151.

Living On The Edge—Makes working and playing so much fun. Jewish male, 36, seeks same in female, 30 plus, who's well-traveled and read, plays as hard as she works for the best of times. If you have what it takes send fabulous letter/photo. Kids ok. No smokers. NYM C471

Pretty Jewish Professional—Woman seeks non-smoker, Jewish professional Russian male, 27-34. NYM W152.

My Quest: A Female Romantic—This tall, great-looking, 40ish professional considers himself adventurous, spontaneous, lots of fun yet serious. Loves dancing, travel, beaches, sharing and more. If you're a dreamer, tall, 30's, extremely attractive and affectionate, let's go for it. Photo exchange, please. NYM C472.

One In A Million—This 41-year-old, Liz Taylor look-alike is free again. Chances are you are well-established, into traveling and love to laugh and play. So send a note and meet a winner. NYM A669.

Pretty, Slim, Bright—Wholesome, fun, sincere, single professional female, 35, 5'6", would love to meet classy, intelligent, conservadox, Jewish man, who enjoys life. NYM A672.

Professional Man—Physically fit, well-built runner, 5'6", 60, broad interests. Seeks non-smoking woman in 40's for meaningful, warm relationship. Photo preferred. POB 195, Middle Village, NY 11379.

Scorpio—It says it all! Young at heart, blue-eyed, blond, 50, Jewish LI widow, warm, intelligent, sense of humor. Looking for NY counterpart. Let's check the chemistry and go from there. NYM W154.

Sincere, Caring Guy—Desires meeting that special, quality lady in hiding. I am a 32, single, white, male physician - clean lifestyle, unattached, mellow personality. Photo/phone. NYM W155.

Gay Female Lawyer—27, feminine, thin, sexy. Seeks feminine, classy gay woman. Bio/phone. NYM C490.

Pretty, Shapely, Honey-Eyed Redhead—Successful, High-fashion exec, 27. Looking for a man of substance - mentally, physically and financially. Photo/bio. NYM C475.

Exotic, Sultry, Natural Beauty—With an abundance of long dark hair, almond-shaped, big brown eyes, 36, Jewish female of French Moroccan background. Spiritual, mystical, intuitive, sensual; passionate curiosity about life. Sense of self, nurturing, lover of peace and beauty, powerful energy, interests wide and varied. Successful business woman in the field of fashion. Clearly, you are sensitive, good-looking tall, successful in your chosen field (Artist, Lawyer, Doctor, Writer, Businessman, Indian Chief?), creative and expressive with a good sense of humor. The time is right for the perfect male energy, 30-45. It's essence not surface that interests me. So if you have a sense of adventure, a flair for having fun, and would like to get together, please write and tell me why - expect results that are traditional yet contemporary in an elegant, romantic, modern way. Phone number a must - photo if you like. NYM C482.

Pretty Asian Female Exec—Cultured, 43, seeks mate. POB 1132, NYC 10023.

Very Handsome, Intelligent—Health professional, 37, 5'10", 160. Adventurous, insightful, tender, sense of humor. Enjoys travel, nature, film, canoeing, music, good food. Seeks slim, very pretty, bright, witty, 24-34 woman. Photo/note. NYM C483.

Around My Age—Divorced Jewish female, 47, active, attractive, sophisticated professional, seeks previously married, intelligent, successful man, 42-52, for biking, hiking, culture and fun. At least 5'8", non-smoker, good laughter. NYM A670.

Marriage And Excitement—Can coexist. Handsome, honest, successful, elegant, generous, articulate, Jewish man, 5'10", muscular, 30's. Seeks upbeat, sensuous, slim, beautiful younger lady possessing inner peace, depth of emotion, sense of humor. Bio/photo/phone. NYM C484.

Ex-Hippy Now Corporate VP—45, Jewish male, NYC. Strives for simple life of truth and quality. Seeking that lady of a value that's hard to find for friendship and hopefully romance. NYM A671.

Adventurous, Attractive, Fun-Loving—Bright woman seeks mature, intelligent, vigorous man, 37-50. NYM C485.

Tired Of Teenyboppers—Handsome, intelligent student seeks female, 18-22. Please Send Photo/phone/note. NYM C487.

Physician, 34, Jewish—Conservative, handsome, 5'6", financially secure. Seeks bright, attractive, professional Jewish female, over 21, for long-term relationship. NYM C488.

I'm Ready, Are You?—European, 28, pretty, slim, bright, athletic, caring, seeks best friend and lover forever. NYM A674

Somewhere Out There—I'm 40, 6', considered very handsome, a successful businessman, athletic, caring, respectful of women and a very happy, well-adjusted NY guy. If you're pretty, and special in your own way, let's make the world jealous of us. If you're shy, please try. Photo/ note. NYM C495.

Sincere, Sensitive, Passionate—Very successful, handsome businessman, 45, with fabulous sense of humor. Seeking a very attractive, slender woman, 35-45, with same qualities to share all of life's pleasures and surprises. Non-smoker. Note/phone/photo, please. NYM P593.

Strikingly Beautiful Brunette—Professional, athletic, great body, 5'6", 30, sexy and independent. Loves the ocean, skiing and jazz. Desires handsome, successful, romantic, well-adjusted man, 30-45, for fun and commitment. Photo essential. NYM W153.

Witty, Charming, Handsome—Jewish professional male, 34, athletic with a great sense of humor. Seeks a down-to-earth, non-smoking, Jewish professional woman, 28-36, to enjoy life with. Note/phone. NYM C473.

Broadway Producer—Seeks leading lady. I am youthful, energetic, ethical, 42, Jewish, very attractive in every way, multi-talented (can hang curtains), diverse interests. Prefer Jewish, earthy, non-smoker, with sense of humor, at least. Note/phone/photo, appreciated. NYM C474.

Raven-Haired Italian/American—Beauty, 31, 5'7", petite, seeks handsome, dark-haired, emotionally-secure man, 30-38, to laugh with and maybe love. Photo a must NYM A673.

But Enough About Me—Pretty, auburn haired writer, good listener as well a talker, seeks man in 40's with curiosity charm and character. NYM A675.

Single White Male—Businessman, 38 never married, no kids: Desires mature financially secure, attractive woman with a taste for the better things in life. Must be romantic. Photo helpful. NYM W156

Established MD—Hudson Valley, mid 50's, divorced, would like to meet a attractive, educated, unencumbered woman, 35-45, under 5'6", non-smoker who is ready for marriage. Phone/serious replies only, please. NYM W157.

More To Life Than Work—29, Jewish attorney, seeks bright, sensitive woman 20's, to share dinners, walks, movies an commitment. Photo/phone. NYM C492.

Blond, Blue-Eyed Jewish Lady—Seel tall, witty, Jewish, non-smoking gentle man, 55 plus, not for a fling but for commitment. NYM A676.

Spring Is Here—26, sincere, classy Jewish male, anxiously seeks thin and attractive Jewish lady, 19-29, for blossoming relationship. Non-smoker and sports enthusiast a plus. Note/photo. NYM W15

The Quintessential American Lady—3 year-old, silver-haired charmer seek shining knight without armor. Be ta brilliant, egotistical, playful and exceedingly secure. Photo. NYM C501.

Very Handsome—Tall, 6'3" and fit, Israeli-born, business executive, 38, educated Masters Degree in psychology, well-traveled, stable and sensitive. Seeking tall, attractive and intelligent woman, 25-30. Photo/note/phone. NYM W164.

Beauty, Not A Requirement—But helps. 32, 5'8", Jewish businessman, entrepreneur with boyish handsome look seeks MD, lawyer or soulmate. No photo call! NYM W165.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 585

BY MARY ANN MADDEN

Alix—The beautiful but unfaithful wife who stole Blair's love and left him with an overdrawn account and a bankrupt heart.

Piers—The Flemish painter who saw what he liked, painted it, used it, and threw it away.

Delphine—A woman of mystery. Was she all that Paris society thought her to be? Had she once lived in Detroit as Arthur Brandel?

Aswan—The doomed but irresistible Israeli singer whom everyone desired and everyone got—for a price.

Above, an ad for the new novel "Seekers and Finders." Competitors are invited to supply one example of promotional copy enlisting the aid of (no more than) four characters in search of a publisher.

Results of Competition 582, in which you were asked for double malapropisms: a brief headline explaining a familiar phrase in which two words have been altered.

Report: You will all remember from last Tuesday our discussion entitled "What is a pun?" Anyone. Yes, Gerald? That is correct. . . . Puns are . . . right, yes. And malapropisms? Yes? Not just any old rhyme but . . . that is correct. Yes, Doreen, you may give us an example of a bad pun. "A drool and his honey are soon parted." Very good. You may return to your seat, Gerald. Doreen, you may collect the homework papers. Class, we *must not* be lax in our awareness of antiquated material. Can anyone define "antiquated"? No, Doreen, go on with what you are doing. Yes, Jack? Very well. Some examples. I shall write them on the board. "For many are cold, but few are frozen." "One man's Mede is another man's Persian." One more? Yes? Harriet? "People who live in glass houses shouldn't stow thrones!" And that is an example of a what? Correct, Doreen, a spoonerism, as well as an antiquated pun. Very good, all. Please read chapters four through six and be prepared for a brief written quiz. You are dismissed. Will Donald Regan please see me after class? Thank you. Good afternoon.

First Prizes of two-year subscriptions to "New York" to:

"**ULYSSES CHANGED MY LIFE**": HENNY
Read Joyce, O Youngman, in thy youth.
Karen Brace, Burke, Va.

PROCURER ADMITS SECRET ACCOUNT
Je ponce, donc, j'ai Suisse.
Richard Hendrickson, Nineveh, Ind.

Runner-up Prizes of one-year subscriptions to "New York" to:

TWO GENTLEMEN OF VERONA HAVE PRO-
LETARIAN FEMALES BUZZING
In the room the women (common) go, talk-
ing of Mike and Angelo.
Pericles Crystal, Scarsdale, N.Y.

"**HONEYMOONERS**" STAR PROMOTES SUMMER
STINT IN "JULIUS CAESAR"
I'm Art Carney—as Cassius in August.
A. L. Colby, N.Y.C.

ALBUMS BY TOP FEMALE SINGERS ON DE-
CLINE
Neither a Barbra nor a Linda be.
Bruce Karp, N.Y.C.

And Honorable Mention to:

CAUTIOUS CRIMINALS HARD TO COLLAR
There's no arrest for the wary.
Linda Giordano, Florence, Ala.

SCHOOL OUT FOR SUMMER
Blast the beastly children.
Jay McDonnell, N.Y.C.

PEGGY JOHNSON IACocca TELLS ALL
But we loafed with a love that was more than
love I and that animal Lee.
Shirley Boardman, Wayne, N.J.

CAR OWNERS VEXED EVERY OTHER DAY
Parking is such street sorrow.
Sandra Ciullo, N.Y.C.

JAPANESE SHOE LINE ON NYSE
From the halls of mod Azuma to the shares
of triple E.
Jeff Tenzer, N.Y.C.

L.A. PITCHERS WIN DEMANDS
Bullpen is mightier than La Sorda.
Robert Sutliff, New Rochelle, N.Y.

SEATTLE MAYOR MUM ON STADIUM DEAL
Thy Kingdome come, thy will be dumb.
Louise Jackson, Tiverton, R.I.
similarly: *A. Lavender, Great Neck, N.Y.*

VIETNAMESE LEADER REFUSES TO
GOOSESTEP
Don't take Ngo for an anser.
Rosalind Pavane, Los Angeles, Calif.

GERMAN TOURISTS VISIT GREECE
Herrs looking at Euclid.
Vic Levy, Los Angeles, Calif.
sp. ment.: *Jack Nicholas, New Orleans, La.*

SEX SCANDAL PROMPTS GOVERNOR'S RECALL
You have been weighed in the ballots and
found wanton.
Ben Gottlieb, McLean, Va

PRODUCTION PROBLEMS AT AMC
Too many jeeps and not enough engines.
Suzie Bolotin, Chapel Hill, N.C.

CONSUMER ADVOCATE PRAISES ELECTROLUX
Nader adores a vacuum.
Penny Boardman, Wayne, N.J.

DRUG BUST SHOCKS ROYAL FAMILY
Now crack's a noble art. Good night, sweet
prince.
Trevor Tutt, Duncanville, Tex

CAMELOT: ARTHUR'S FRENCH QUEEN JUST
CANNOT SAY NO
Gen ne rejete rien.
Nicholas Haylett, N.Y.C.

ROCK GROUP STAGES COMEBACK; FANS
MONIES TAKEN
Monkees seize Monkees dues.
Mrs. John P. DalGesso, Wilmington, Del.

BRITISH ARCHERS REPEL RURAL SCOT-
RAIDERS
Sticks Nick Hick Picts.
Martin W. Helgesen, Malverne, N.Y.

VETERAN LIMOUSINE DRIVER MISPLACE
MAGAZINE STOCK
"Isn't it rich, isn't it queer? Losing my Tim
Inc. this late in my car rear?"
Richard P. Monley, Birmingham, Mich.

EXPLOSION ROCKS SOCIETY GALA: POST
PRANDIAL BLAST
Pudding on heirs.
Rick Everett, Tarrytown, N.Y.
sp. ment.: *L. Pecheur, Sea Cliff, N.Y.*

BRIDES-TO-BE PLAN EVENING TENNIS SEM-
NAR IN APRIL
In the spring, a young man's fiancée night
turns to thoughts of love.
Alice M. Yohalem, N.Y.C.

NELSON EDDY SOUGHT MATES UNAFRAID OF
EUROPEAN WEASELS
Give me some men who are stoat-hardened
men. . . .
Tom Morrow, N.Y.C.

"SEND ME \$1 MILLION OR I'LL DIE": EVANGELIST
GELIST
I'm not gonna pray a lot for this hustler.
Wayne M. Ozzi, Staten Island, N.Y.

EVANGELIST WILL LIVE: CONTRIBUTIONS AT
ALL-TIME HIGH
Oral's well that spends well.
Bruce T. Marcus, Buffalo Grove, Ill.

ARMLESS DOMINICANS ATTACK AGING PRO-
STITUTE
Nuns butt the homely tart.
H. Guettel, N.Y.

AT&T DENIES FOURTH-QUARTER LOSS
The reports of Ma's debt are greatly exag-
gerated.
Scott Porter, Madison, N.Y.

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TRAILER TRUCK RUNS OVER CIRCUS MIDGETS
Waffles wee mortals be.

Sal Rosa, N.Y.C.

CUPID'S DARTS NO MORE AROMATIC THAN
OTHERS
Arrows by any other aimed would smell as
sweet.

Mark Gallant, Washington, D.C.

REFRESHMENTS PROVIDED BY SHOEMAKER
He leadeth me beside distilled water. He
restoreth my sole.

Ed Piggott, Jamaica, N.Y.

LES HALLES MERCHANT ANSWERS MINISTER
Hey, Mister Talleyrand, telling me bananas?
Alec Billyou, Bronxville, N.Y.
similarly: *Emma Dolby, N.Y.C.*

SCANDAL CONFRONTS PAL OF FORMER MISS
AMERICA
The best-laid plans of Myerson men gang aft
ugly.

Charlotte Levine, Scottsdale, Ariz.

MERCENARY OFFERS SERVICES TO IAGO
"Please, sire, may I halve some moor?"
David Pavane, Beverly Hills, Calif.

L.A. PLANS CONSERVATIVE ANSWER TO FOR-
EST LAWN
Abandon hype all ye who inter here.
Diana Harding, Purdys, N.Y.

INFAMOUS FRIAR NOW INSPIRATION TO ALL
Brother Camus' Paradigm.
Linda Malone, Lake Hiawatha, N.J.

COLLEGES CONSIDER ASIAN-AMERICAN
QUOTAS
Fifty million freshman can't be Wong.
similarly: *Marc Doyle, Burke, Va.;*
John N. Koch, Madison, Wis.

MONARCH LIBERATES TERRITORY IN FURTIVE
PLAYGROUND ACTION
She sells Seychelles by the seesaw.
Sandefur-Baumrind, N.Y.C.

CELTIC STAR BENCHED FOR LACKADAISICAL
PLAY
Hell to thee, blithe spirit./Bird thou never
work.

Andy Staff, Plymouth, Mass.

MAYOR VETOES TWO-WEEK LEAVE FOR "NON-
ESSENTIAL" PATROLMEN
Not a fortnight out for minor beats.
Boo Blume, Sayville, N.Y.

CLAIBORNE GIVES TIPS FOR SPAGHETTI LEFT-
OVERS
Those who cannot remember the pasta are
condemned to reheat it.

Cathy Staff, Plymouth, Mass.

SON INVENTS ANSWERING MACHINE WITH
AUTOMATIC "CALL HOME" FEATURE
Mother is the necessity of invention.
Lon Cross, Minneapolis, Minn.

Competition Rules: TYPEWRITTEN POSTCARDS
IF POSSIBLE, PLEASE. ONE ENTRY ONLY
should be sent to Competition Number 585, *New
York Magazine*, 755 Second Avenue, New York, N.Y.
10017. It must be received by March 20. Editor's
decisions are final, and all entries become the prop-
erty of *New York*. First-prize winners will receive two-
year subscriptions to *New York*, and runners-up will
receive one-year subscriptions. Results and winners'
names will appear in the April 13 issue. Out-of-town
postmarks are given three days' grace.

The disease you never heard of is slowly killing thousands of young women.

The disease is lupus.

Lupus results from the disin-
tegration of the immune system: it
causes your own body to attack
itself, cell by cell...organ by organ.

Lupus has already killed hun-
dreds of thousands of Americans,
mostly young women in their
childbearing years. 50,000 new
cases are diagnosed each year. In
fact, more people are affected
each year by lupus than by leuke-
mia, muscular dystrophy, or AIDS.

Please help us find the cause
and cure for this dreaded disease.

For more information and for
ways you can help, write "Women
Against Lupus Committee," The
Terri Gotthelf Lupus Research
Institute, Box 486, Ridgefield,
Connecticut 06877.

**Terri Gotthelf
Lupus Research Institute**

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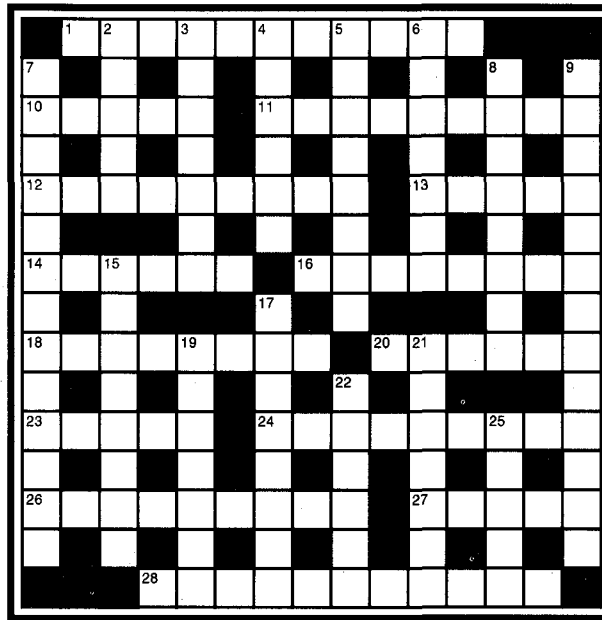
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 New hospital got one staff appointee. (11)
- 10 Repugnant fabrication in article. (5)
- 11 Generate outre top career. (9)
- 12 Port wine on tip? (9)
- 13 Bar measure is a troublesome topic. (5)
- 14 Manuscript in retrospect covers the whole gamut of this political philosophy. (6)
- 16 Skirting one stream after another coming down Etna. (4-4)
- 18 Clop signals horrible fate hobo meets. (4-4)
- 20 Fail to find a Latin book for the masses. (6)
- 23 Powerful ruler once returned carrying article used in landscape gardening. (2-3)
- 24 Simple symbol that's revered—used for healing purposes. (9)
- 26 Star turn to go off, perhaps on horseback. (9)
- 27 Bowls along in luxurious car. (5)
- 28 Girl following in vehicle—it's red. (11)



DOWN

- 2 Soul of an animal. (5)
- 3 Watches the horses. (7)
- 4 Drank and got a round ahead. (6)
- 5 A lot of first-class timber. (4, 4)
- 6 Growth ensues as a corm is transplanted. (7)
- 7 Physical assault on the American fringe? (4, 2, 3, 4)
- 8 Unlikely foreign visitors will be turned off morning trains. (8)
- 9 Having the ability to learn about balance sheets. (13)
- 15 Report of Whipsnade struggle to secure animal that looks like a plant. (8)
- 17 Aid a comb-out in the Far East. (8)
- 19 Some bribes taint and thoroughly besmirch. (7)
- 21 Sick and laid up, ringleader is uncivil. (3-4)
- 22 Like birds in the wake of the vessel. (6)
- 25 A boy to make one quail. (5)

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'WORD BREAKDOWN': 'CUE' CROSSWORD-BY MAURA B. JACOBSON

ACROSS

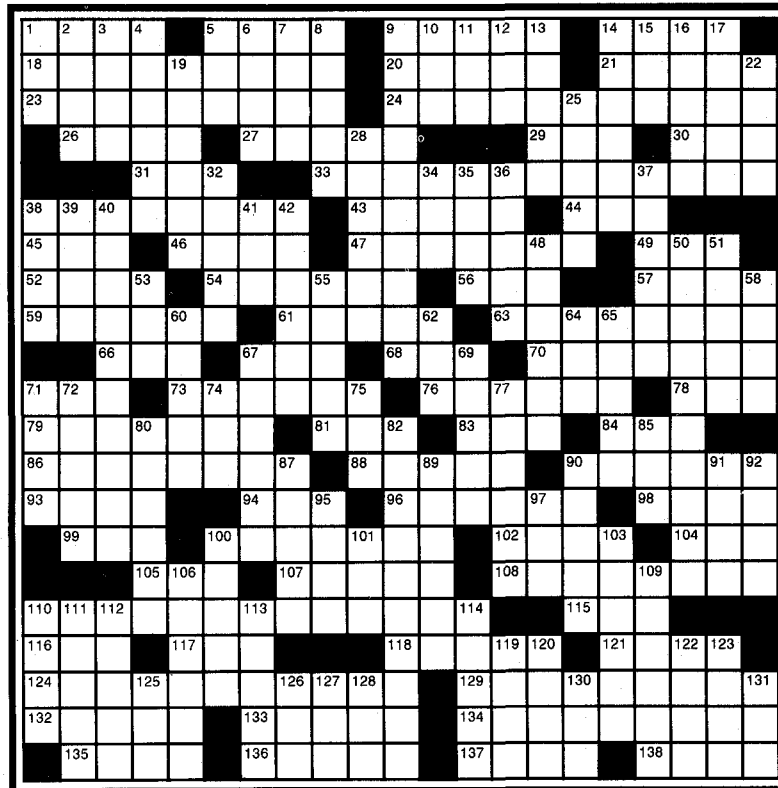
- 1 Abba of Israel
- 5 Put up chips
- 9 Senegal's capital
- 14 Farmer's reward
- 18 Reverend promissory notes?
- 20 Sports palace
- 21 Buenos —
- 23 A cellar?
- 24 Booth selling seafood?
- 26 "Thou the singer; — song!"
- 27 Bloodsucker
- 29 NYC subway line
- 30 Air-cond. measure
- 31 After spat or form
- 33 U-boat priestly rite?
- 38 Donkey was sick?
- 43 Babel structure
- 44 Yoko
- 45 Sense of humor
- 46 Author Ephron
- 47 Most lofty
- 49 Hwys.
- 52 Kind of vaccine
- 54 Loan shark
- 56 Sun — -sen
- 57 Of an epoch
- 59 Toe?
- 61 Poets
- 63 Style price?
- 66 Lamb's mother
- 67 Newsmen Koppel
- 68 Gal of song
- 70 Everyone was in debt?
- 71 Alphabet start
- 73 Two cheers
- 76 She opposed
- 78 Shylock
- 79 Juvenile org.
- 81 Big-leaguer affection?
- 83 Uncooked
- 84 Propane, e.g.
- 86 Neither's go-with
- 86 Sea lion's relative?
- 88 Bricklayer
- 90 Commercial failing?
- 93 Whale film
- 94 Weep audibly
- 96 Ship
- 98 In an indolent way
- 99 Bashful
- 100 Ampere indicator
- 102 Draft status
- 104 Word with "whiz"
- 105 Timeworn
- 107 Heathen god: Fr.

- 108 Males' curse?
- 110 Part of speech used for paving?
- 115 Spire final
- 116 Above, in verse
- 117 Pig — poke
- 118 Requisites
- 121 "Don't tread —"
- 124 Circuit trouble on the way?
- 129 Dole out brew?
- 132 Uncle's spouse
- 133 Furious with
- 134 Fake stones?
- 135 Afrikaner
- 136 Eire-born

- 137 Corsica's neighbor
- 138 Hone
- DOWN
- 1 A Gabor
- 2 Actress Andersson
- 3 "— has only nine lives": Twain
- 4 New Hampshire city
- 5 Sight a gun
- 6 Yuletide
- 7 Adjust a piano
- 8 Adlai's running mate
- 9 Short-run planks?
- 10 Gallery display

- 11 New Zealand parrot
- 12 Raggedy doll
- 13 Spokes
- 14 Mideast robe
- 15 Moroccan highlands
- 16 Pygmy antelope
- 17 Green spaghetti sauce
- 19 Finish fishing
- 22 Avoid
- 25 "Like it —!"
- 28 Garment worker
- 32 Not in a whisper
- 34 It gives a hoot
- 35 Depend (on)
- 36 Shut-eye fantasy
- 37 Corrida star

- 38 Mil. truant
- 39 Successful stud
- 40 Theater teacher?
- 41 Speakers' pauses
- 42 Smeary painter
- 48 Ermines in summer
- 50 Sketch denture?
- 51 Fills to the gills
- 53 Ayres or Wallace
- 55 Speed-trap device
- 58 Spartan queen
- 60 Pianist Peter, and family
- 62 Tree exudate
- 64 Roman 551
- 65 The Cape elk
- 67 Belief in God
- 69 Trademarks
- 71 Lhasa — (breed of dog)
- 72 Brothers, to Uncle Remus
- 74 Query
- 75 Histrionic actor
- 77 Kidnapper's demand
- 80 — words (pun)
- 82 Coiffure footage?
- 85 Egg: prefix
- 87 Generally valid
- 89 Tranquil
- 90 Coeur d'—, Idaho
- 91 Durrell heroine
- 92 Ogler
- 95 "Adam —"
- 97 Dir.
- 100 Curved inward, as a beak
- 101 The piper's son
- 103 — as a churchmouse
- 106 Hang around
- 109 Get a prize at once?
- 110 Sentry's place
- 111 Therapy, to a G.I.
- 112 Maine college town
- 113 Ruth's mother-in-law
- 114 Succinct
- 119 Arlene of the screen
- 120 Use a dagger
- 122 SST speed unit
- 123 Ms. Sommer
- 125 U.S. 66 is one
- 126 Deface
- 127 Notorious Amin
- 128 Continent abbrs.
- 130 "— little teapot"
- 131 Id —



A black and white photograph of a bottle of Sambuca Romana. The bottle is centered and takes up most of the frame. It has a dark, slender neck and a wider body. The label is partially visible, showing the brand name 'SAMBUCA ROMANA' in large, bold, serif capital letters. Above this, there is a smaller, more ornate label with a crest. The bottle is filled with a dark liquid. The background is solid black, making the bottle stand out.

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coffee beans and a halo
of flame.*

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ways to enjoy the taste
of Italy.*

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